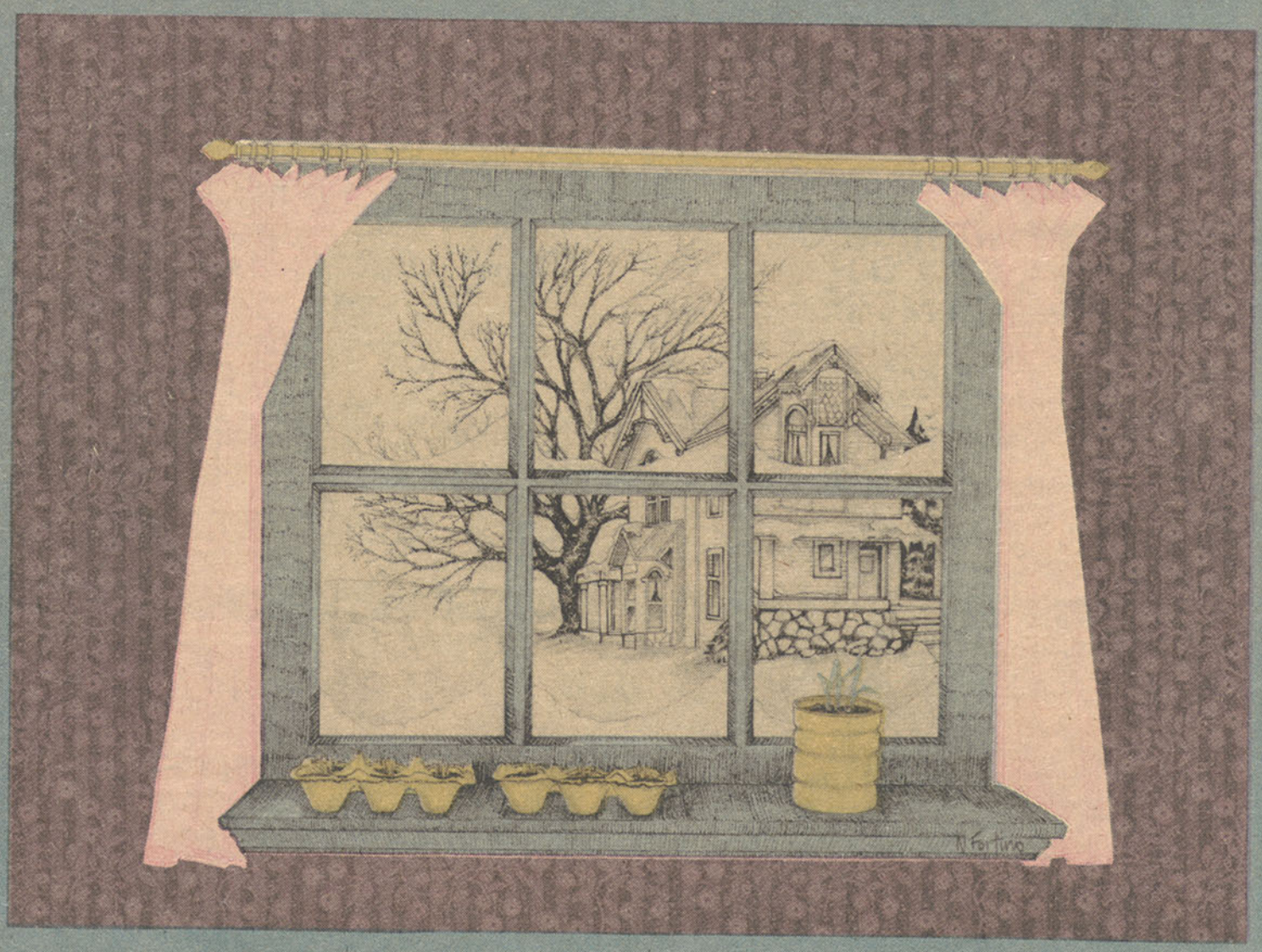
The last downtown factory • How to sell your used books
February's bruising city primaries

Ann Arbor Observer

March, 1980 Vol. IV No. 7



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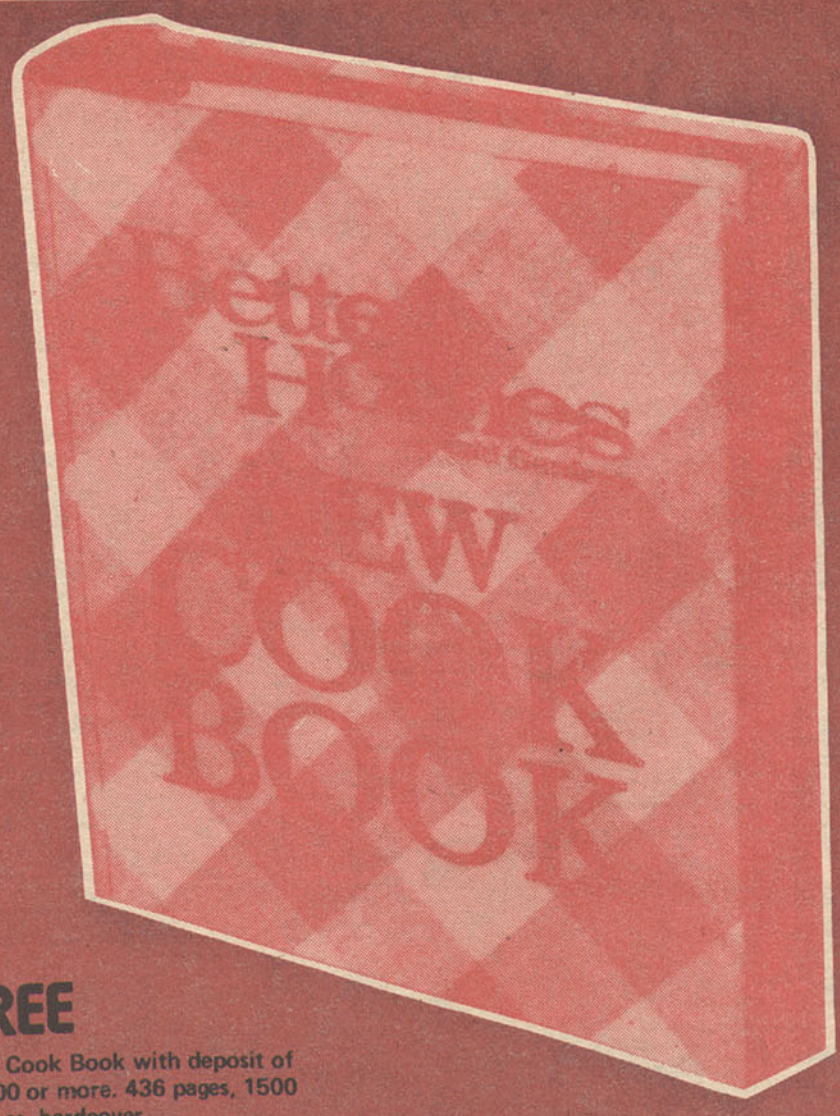

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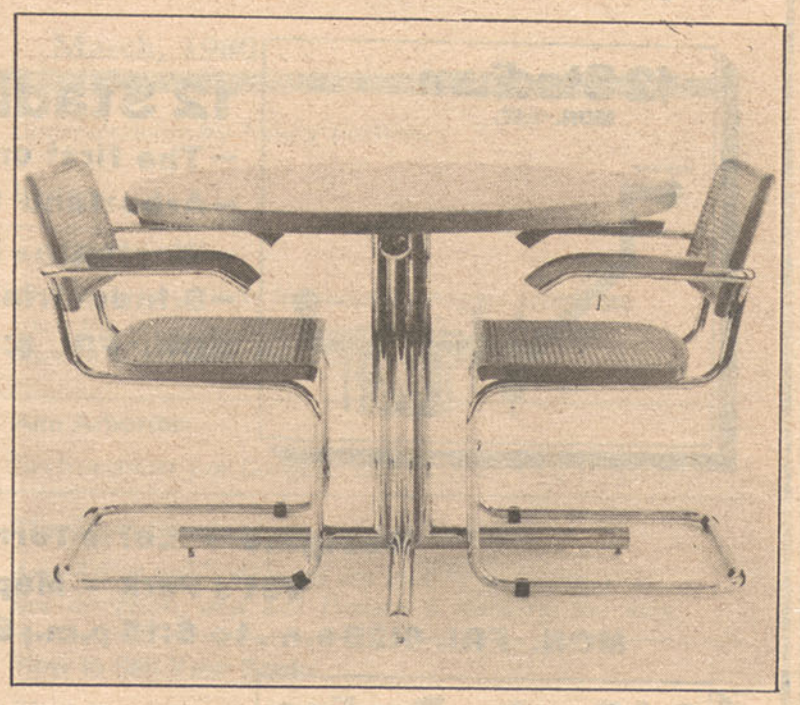

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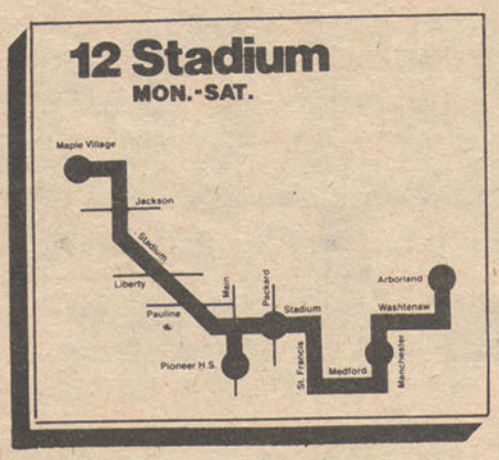

12 Stadium

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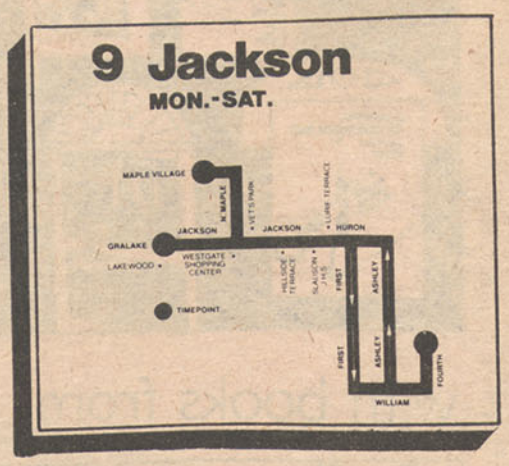

9 Jackson

Westgate - Lurie Terrace - Hillside Terrace—
Vet's Park - Maple Village - Lakewood—
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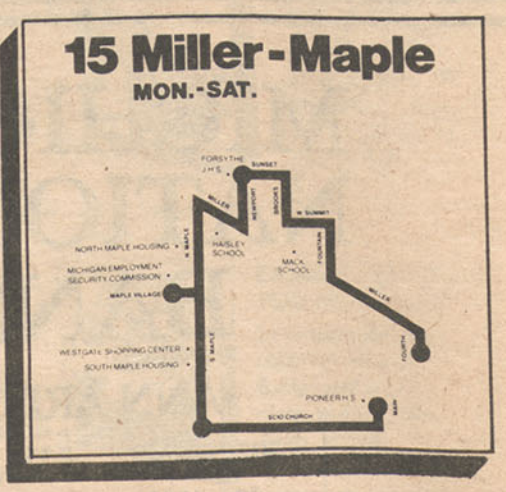

15 Miller-Maple

Maple Village - Haisley School - Downtown—
Forsythe J.H.S. - Pioneer H.S.—
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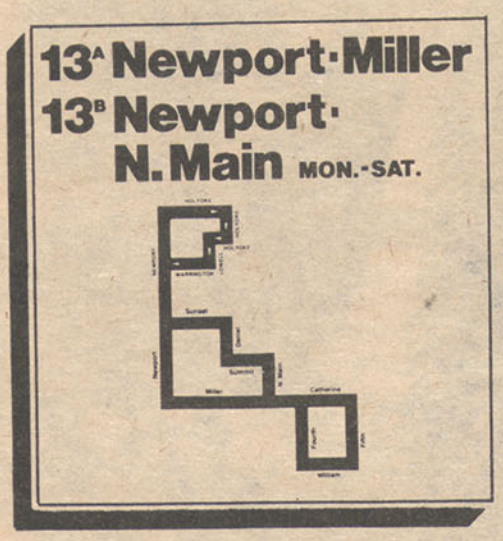

13A Newport-Miller
13B Newport-N. Main

—Downtown Ann Arbor - Planned Parenthood
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Ann Arbor Observer

March, 1980

Cover drawing by Nancy Fortino.

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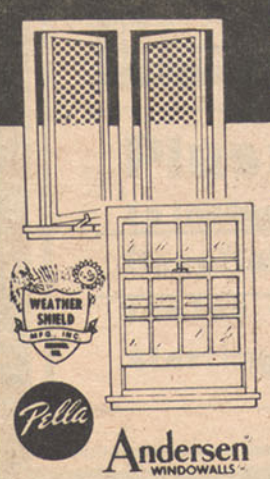
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LETTERS

Material Rip-off

Regarding your article on Reynold Lowe of Materials Unlimited in last month's Observer, a fact should be brought to your reader's attention. Much of the type of materials he sells — the ornate architectural artifacts from old American houses — are not salvaged from houses that are about to be torn down, but are literally ripped off of old abandoned inner-city houses. I'm not saying that Lowe himself knowingly buys hot materials. But I just want to point out how the increasingly great demand for Victorian architectural elements has the effect of provoking further deterioration in decaying areas.

Richard Hodges

Clague's Anchor System Critiqued

I am presently a student at Huron HIgh, and I attended Clague for seventh through ninth grades. I have noticed that much of the debate about the new math system being proposed for Clague centers around what it will do to the anchor classes. This seems to me to be the wrong focus. I never found the anchor class system at Clague satisfactory. My anchor teacher was very good, but the system itself was severely limiting in the number of people I could meet and experience. All day was spent with the same 25 people for two years. When it came to ninth grade, I found I knew very few people.

While I was unhappy with this, I did learn a lot at Clague. My math class especially was very good. The levels of students ranged from third grade to algebra. Everyone worked individually and got help from the teacher when they needed it. It was equally beneficial to everyone.

In the new system being proposed, students would be taught in two groups, regular and pre-algebra. Only the few students who fit exactly into these categories would be helped to the fullest. The education of all the other students would actually be hampered. The only reason for this change I can see is to reduce the work for the teacher, and Clague teachers never seemed to me to be people with this goal in mind.

My seventh grade math experience at Clague was excellent. Everyone learned. I would not like to see it changed.

Eleanor Feingold

Re-cycle, Don't Dump

I was disgusted rather than surprised to learn that well-to-do residents of the supposedly enlightened city of Ann Arbor drive their trash around town in search of empty dumpsters. I understand their problem, but if they bother to wash metal cans and make special trips to dispose of them, these "affluent suburbanites" ought to have enough awareness to at least stop at the Ecology Center's collection Station on South Industrial to dispose of recyclable materials (tin cans, glass, newspapers). Also, they might consider ways of re-using some of the items they consider trash, which people and organizations of less material wealth might find usable or repairable. All the people I know who engage in dumpster searching do so to remove good clothing, wood, furniture and many other items that have been discarded by fashion-conscious victims of our consumption-oriented society.

Larry Kaatz

Ann Arbor Exploitation

I thought the type of exploitation Tom Wieder described in his article on the Ann Arbor News carriers was only to be found these days in southern textile mills. Hopefully, our state legislature will make Workmen's Compensation benefits mandatory for all newspaper carriers.

Theodore Wenzel

Inaccurate Impression

Tom Wieder's article, "The Story the News Didn't Tell," gives the reader a very inaccurate impression of workmen's compensation in Michigan. If you were to follow his logic, you would conclude that this benefit is an insignificant cost

Ann Arbor Observer
(USPS 454-470)
Published monthly except August by the Ann Arbor Observer Co., 206 S. Main, Ann Arbor, Michigan 48104. (313) 769-3175 Controlled circulation postage paid at Ann Arbor, Michigan.

Editors and Publishers: Don & Mary Hunt
Associate Publisher: Marla Camp
Contributing Editors: Annette Churchill, Tom Wieder
Advertising Manager: Wendy Shepherd
Ad Design: Marla Camp, Elaine Wright, Ena Schlorff
Office Manager: Geraldine Kaylor
Production Assistant: Judy Stone
Photographer: Peter Yates
Typesetter: Anna Bobo
Advertising Representatives: Kate Jones, Marguerite Melander, Erica Mosher

Distribution: 33,000 copies are printed and distributed free of charge — 17,000 copies door-to-door to single-family homes in Ann Arbor and 16,000 copies by stand.
Subscriptions: $5.00 a year by mail anywhere in the U.S. or Canada
Postmaster: Send address changes to Ann Arbor Observer, 206 South Main, Ann Arbor Michigan 48104

to businesses in this state. In fact, the spiraling costs of workmen's compensation is one of the major reasons why more and more businesses are leaving the state.

It is not the idea of workmen's compensation that is the problem, but rather the way the Michigan Supreme Court has interpreted it. The Court has made it possible for workers to collect literally tens of millions of dollars annually for physical problems that are non-existent or which are non-work-related. The program - highly worthwhile in its intentions - is viewed by workers of many of the larger corporations not as insurance, but as a way to collect an extra bonus.

I suggest that the next time Tom Wieder writes about workmen's compensation, he look more carefully at the serious abuses of the program.

James Leonard

What Can the News Afford

After reading your article in last month's Observer, "The Story the News Didn't Tell," I find it appalling that Ann Arbor News carriers do not receive the same workmen's compensation coverage as the News's other employees. Is the town's most profitable monopoly really unable to afford the extra $5000 it costs to provide these youngsters with coverage?

Dorothy Simpson

Phil Power Inspiring

It was refreshing to read the article about Phil Power. I do not know the man personally, but it is inspiring to read of someone who, although independently wealthy, is giving his time and energy to improving the society in which he lives. I found myself feeling sorry that such a person has given up politics. We need more such thoughtful people and fewer egomaniacs in Washington running the government.

Sandra Miles

Beautiful Job

What a beautiful job Annette Churchill did in last month's article, "How We Met"! Each tale of courtship and romance was delightful to read. It would be interesting to see how similar today's young people's courtships are.

Louise Dennenberg

We at the Observer welcome letters. Send them to: Ann Arbor Observer, 206 S. Main, Ann Arbor 48104. We regret that we do not have space to print all letters received.

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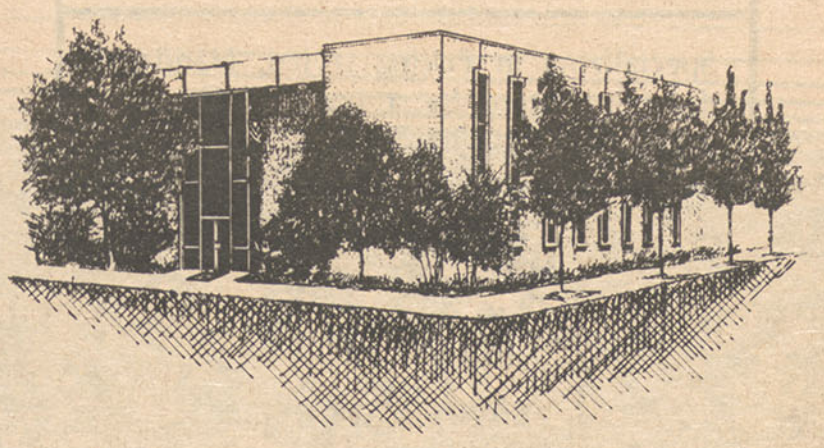

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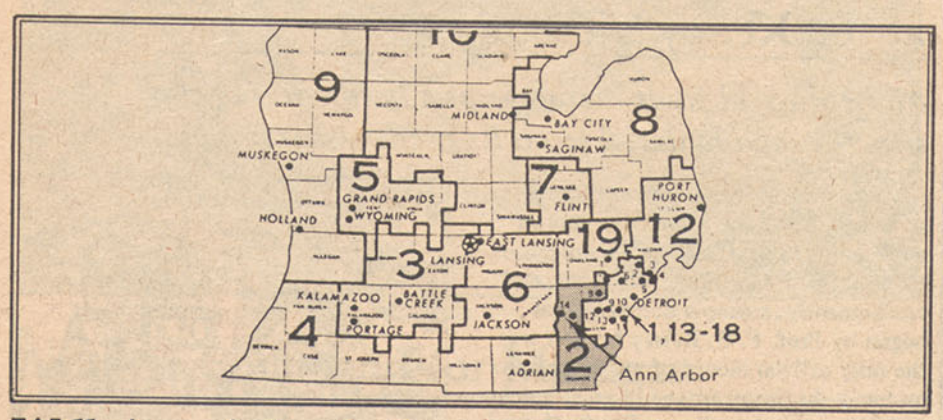

Will Ann Arbor's Congressional district be axed?

Many speculate that the district Michigan will lose after the 1980 census will be ours.

In just a few weeks, the 1980 census will be conducted. And, as surely as spring follows winter, Congressional redistricting follows the census. This may explain why Ann Arbor's Congressman, Republican Carl Pursell, has no announced Democratic opposition yet and may face only token opposition in November.

By law, all Congressional districts must have approximately equal populations. After each census, district boundaries must be redrawn to adjust for population changes which occurred in the previous decade. In addition, population shifts mean that some states gain additional seats in Congress, while others lose them.

According to population estimates, Michigan will be a loser in 1980. Like many of its industries, one of the state's 19 Congressional seats will wind up in one of the Sun Belt's fast-growing states. The early betting is that Pursell's Second Congressional District won't survive the resulting shuffle.

The state legislature has the responsibility for drawing new district boundaries, and both its houses are expected to remain safely in Democratic hands throughout the redistricting period. Anything the Democratic legislature passes, however, could be vetoed by Governor Milliken. This means that unless a bipartisan compromise can be reached, the issue will probably end up in Federal District Court, as it did after the 1970 census.

Taking the issue to court is risky, because no one knows which judge will be drawn to hear the case. The Democrats' risk has been reduced somewhat in the past year by the addition of a large number of Carter-appointed judges to the federal bench.

Since Democrats, by virtue of their control of the legislature, have the upper hand in the process, current Democratic scenarios for redistricting are getting the most attention. The most common scenario has the Second District being almost completely dismembered and the pieces scattered to a number of other districts.

The present district includes all of Washtenaw County east of Maple Road, virtually all of Monroe County, and Plymouth, Northville and Livonia in Wayne County. It was known among Democrats in 1971 as the "Stempien district," so-named for Marvin Stempien, who was then a Democratic state representative from Livonia. Stempien expected that the combination of his home turf in Livonia together with liberal Ann Arbor and traditionally Democratic Ypsilanti and Monroe County, would send him to Congress. Instead, Stempien was swamped by former Republican Congressman Marvin Esch in the 1972 Nixon landslide.

Democrats have had little good to say about the Second ever since. It is extremely difficult to find a candidate and issues positions which can appeal to Ann Arbor's university liberals, the working class Democrats of Monroe, and the white collar suburbanites of Livonia.

Since Democrats aren't very fond of the district anyway, and a Republican holds the seat, the Second is a prime target for elimination.

The plan most often mentioned in Democratic circles goes something like this. Ann Arbor would become part of three-term, liberal Democrat Bob Carr's Sixth District, comprising most of Jackson, Livingston and Ingham Counties, including most of Lansing. Carr would give up most of the city of Lansing, which would be added to Democratic Congressman Howard Wolpe's Third District, making it more Democratic.

This plan would place both U-M and Michigan State University in the same district, creating a huge pool of potential student voters. Bob Carr would almost certainly like it, and Ann Arbor Democrats would probably welcome being in a district with their fellow campus liberals from East Lansing.

The remainder of the Second would be divided among several districts and cease to exist as a separate entity.

Most of this is, of course, pure speculation. Rather than taking their chances in the courts, the two major parties might work out a compromise plan. The fate of the Second would then depend on the results of this horse trading and, particularly, the strength of Republican desires to save Pursell's seat.

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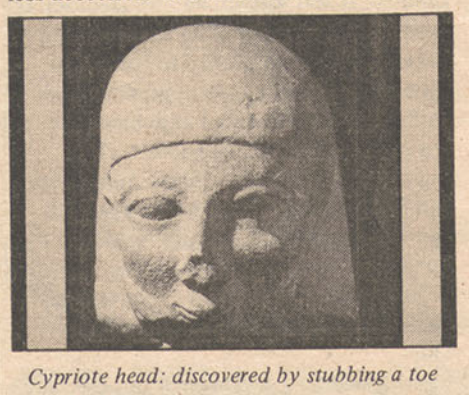
Housecleaning pays off at the Kelsey Museum

Archeological finds reemerge as a hardworking staff sifts through material from its predecessors' digs.

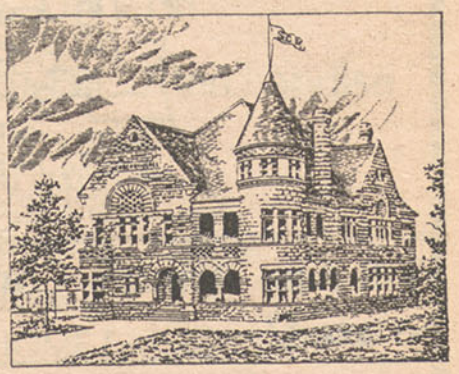
A lot of energy is going into housekeeping at the Kelsey Museum of Archaeology these days. There are more than 90,000 items in its collections, and until recently, a simple numbered list begun by Prof. F. W. Kelsey himself was the only official record of much that was on hand. As things arrived in great batches from excavation sites in Egypt, Cyprus, or Iraq in the 20's and 30's, they were entered on the list — hardly more than an invoice — and superficially described. For the most part, information about what things were and where they were stored was carried around in the heads of a knowledgeable staff. As the old staff retired, the collections became less and less accessible to scholars and students.



Cypriote head: discovered by stubbing a toe

Now all that is changing. You can feel the staff's recommitment in the air at the Kelsey these days. Graduate student Jill Bace, the museum's registrar, is cataloguing the collections, aided by grants from the National Endowments for the Humanities and the Arts. Through the process, half-forgotten or unclearly understood items are being brought to light, seen in new ways, categorized, catalogued, and stored so as to make them available and retrievable for scholars.

There have been surprises. What archeologists call "joins" — fragments that fit together to make a whole — are the most dramatic. "It takes a sharp eye to spot these," Jill says. "Three fragments, separated widely on the list, may fit together to form a complete vase. Then there's the case of our Roman marble pilaster with a relief design of a salamander and a turtle. It arrived in two large pieces that were recorded as Nos. 3011 and 3032 in 1923. The 'join' was only recently consummated."



All of Prof. Kelsey's papers have turned up in the attic as well as a superb collection of photographs of 19th century archeological sites.

And there was the time Elaine Gazda, associate curator, stubbed her toe on something lying at the base of a cabinet. The "something" turned out to be a life-size limestone Cypriote head of a votary, circa 540-480 B.C. The rooting out, rediscovery, sorting, evaluating and recording goes on with something of the spirit of a treasure hunt.

Already student and scholarly attention is being drawn to the newly organized collections, and the Kelsey is a noticeably busier place. One thing is increasingly clear as the work progresses. The Museum is critically short of space and totally lacking in much-needed storage facilities of the kind that retard deterioration. Now that the cataloguing process is revealing where the Kelsey is today, the Museum can turn its attention to the question of where it is going.

Test of the Town

If you know the location of this attractive, half-timbered gable with carved bargeboards, you could win a record of your choice from the Liberty Music Shop, 417 East Liberty. Mail us your answer by March 8, and be sure to include your name and address. (Hand deliveries must be disallowed.) Send answers to Ann Arbor Observer "Test of the Town," 206 South Main, Ann Arbor 48104. Sorry, we can't reply to all entrants.

The subject of last month's mystery photo is tucked away in the alley behind the Liberty Inn, 112 W. Liberty. The cast-iron pilaster was intended to protect the soft brick corner of the building from wagons bumping into it. Winners Art French and Donna Snyder were among those who knew where it is. — *Bob Breck*

Peter Yates

C. R. Snider, Michigan's chief weather forecaster.

Weather Command for Michigan

15 meteorologists work around the clock to forecast the state's weather.

Few Ann Arborites who pass the tan tile Federal Building downtown know that the head weather forecaster for the state of Michigan, C. R. Snider, is running his command base round the clock up on the third-floor balcony. "Actually, we try to keep a low profile here," says Snider, "because if people call us about the weather, we can't give them any direct information. We tell them to call Metro."

C. R. Snider, 56, a bespectacled man in a navy sweater, is capping a government career that began in Ann Arbor in 1943, when the military plucked him out of his rural southern Ohio home and billeted him in East Quad with several hundred other inductees for a crash meteorology course.

Snider was then shipped to an Alaskan weather outpost during the windup of the war with Japan. Over the next thirty years, working his way up through the U.S. Weather Bureau, he often thought of Ann Arbor as an ideal site for a weather office — pleasant town, excellent university, key location. Last year, as head of Michigan operations, Snider got his chance and moved his crew from Metro to the new Federal Building on East Liberty.

Michigan Weather Headquarters looks like a cross between the bridge of the Starship *Enterprise* and the endless white command deck of the Jupiter-bound spaceship in *2001*. The long, surrealistically white balcony looks out on the weather through a spectacular bank of vertical and slanted windows to the north. Inside, brilliant orange portable screens frame what appears to be a giant cockpit — a bright blue ring of nine mammoth computer monitors aimed at the panoramic window wall. Tending the winking TV-like computer screens are three men – the state's chief forecasters for agricultural, marine, and aviation conditions.

Snider, the Captain Kirk of the operation, emerges from his spartan quarters at one end of the deck. He moves with assurance among the eight men on duty, putting in a quiet reminder here and a comment there, sharing the group's obvious interest in the fluctuations of the U.S. weather. "Every day is different," Snider notes with pleasure, as he scans a computer screen.

Crossing to the back of his gadget-rimmed cockpit, Snider checks a tall, flat, black device that is slowly unreeling the latest radar charts — big black and white bull's-eyes showing storms from the Ohio border to the Thumb. He pats the blue computer cabinet, its fans humming noisily. "This is the heart of the sending and receiving system we're setting up here," he says.

Snider casually nods at a chunky orange machine in the process of hatching a satellite photograph of the northeastern United States. He posts the picture of the earth on a pegboard wall covered with such photos and with sheafs of white maps showing highs and lows flowing in a pulsating stream around the top half of the globe.

On a map he showed why Michigan has had so little snow until February this year. Earlier the jet stream had been divided, flowing north and south of Hawaii for months. Our part of it, which usually travels over the Pacific, picking up moisture on the way, came instead over the land masses of Mongolia and Alaska. As a result, it was dry here. Only in February did the divided jet stream rejoin over the central Pacific, drenching California and Arizona and dropping the first real snow of the year on Ann Arbor.

This wall of maps is where Snider assembles his crew each noon to decide on the official Michigan forecast. Armed with maps, radar reports, satellite pictures, and piles of computer and teletype printouts, the group sets to work modifying and challenging the hunches about Michigan weather sent in by a worldwide computer network. Then, returning to their computer keyboards, the weathermen type the official forecast for transmission to newspapers, radio, TV, government agencies, airports, and Great Lakes freighters dodging ice. This weather headquarters is also linked to SAC (Strategic Air Command). In the event of war it would also warn Michiganders of imminent aerial attack.

Snider points out that no instruments grace the roof of the Federal Building here in Ann Arbor. They are out between the main runways at Metro, in the middle of Lake Superior, and at many other points around the state. The Federal Building is the place to which their data comes. "This is the factory where we put the raw materials together," says Snider.

For weather reports, Ann Arborites should call the WAAM weather number — 971-8500 — or invest 12 cents in a call to Snider's public information people at Metro, 941-7192.

THE LEGEND OF FURA-TENA
(few-rah-tay-nah)

In a time beyond memory, in the valley of the Muzos, the supreme god created the first woman, Fura, and her consort, Tena. They lived in the harmony of nature with their children and as a reward they received the gift of centuries of eternal youth. One morning, Fura was tempted by the charms of a stranger and betrayed Tena. The gods punished her by allowing the years to fall over both of them. Tena, in despair, killed himself before Fura's eyes. In sorrow and remorse, Fura wept bitter tears and begged divine forgiveness. The gods heard her plea, turning her tears into emeralds that sparkled in the rays of the sun and transformed Fura and Tena into two eternal mountains standing today in Colombia.

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AROUND TOWN/continued

After the primaries

All is not peaceful in city Republican and Democratic camps after two hard-fought council primaries.

It was bound to happen sooner or later. With four of Ann Arbor's five wards perennially producing lopsided majorities for one party in the April election (Democrats in Wards 1 and 2, Republicans in 3 and 5), the parties decided to satisfy their urge for a fight in the February City Council primary. The scars from this year's primary are plainly visible.

Two-term Second Ward Democratic incumbent Earl Greene was openly or covertly opposed for renomination by all three of his Democratic Council colleagues, by what passes for a party organization in the student-dominated ward, and by some well-known Democrats from other parts of the city. He eeked out a 29-vote victory over U-M junior Stacy Stephanopoulos.

In most places, a 29-vote victory by a two-term incumbent would be something of a disgrace, and, to be sure, Greene was hardly shown to be a big vote-getter. On the other hand, incumbency isn't worth much in a ward where half the voters have moved in since your last campaign and don't follow city politics anyway.

Greene combined strong showings in the ward's non-student precincts and a surprising 2 to 1 victory in Bursley Hall, a North Campus dormitory, to overcome Stephanopoulos' margin in the remaining student precincts. The 43-year-old Greene may also have been the beneficiary of some Republican crossover voters who, realizing that the Second Ward Democratic nominee is an almost sure winner every April, preferred him to a young student.

While a personal victory for Greene, the results spell trouble for Council's Democratic minority, as well as for the party in the Second Ward. Relations between Greene and his fellow Democrats, cool for some time, aren't likely to get much warmer. Leslie Morris, the other Second Ward Democrat on Council, views Greene as a Republican in Democrat's clothing. "Attempting to work with Earl as a Democrat has been difficult for some time. This won't make it any easier. I'm sure this will give him extra credibility with the Republicans," Morris said.

The Greene camp was hardly conciliatory in victory. Phil Bokovoy, Green's campaign manager, said, "Once and for all, Leslie Morris has been taken care of." Greene himself said, "I don't need Leslie's backing in the April election; the primary indicates that. I won't seek her backing."

The Stephanopoulos organization won't be found among the Greene ranks either. Said one worker cryptically, "We'll support a Democratic candidate in the Second Ward if you find us one." Stephanopoulos said that she and most of her workers would instead help out Fourth Ward Democratic candidate Barbara Perkins in her effort to unseat incumbent Republican David Fisher.

Despite the party split, Greene is still likely to win the April contest in the heavily Democratic Second.

Primary Results		
2nd Ward	Greene	399
	Stephanopoulos	370
5th Ward	Chesbrough	597
	Velker	524
	Gudenau	453
	Lalonde	12

God, money and "mud" were elements of the Fifth Ward Republican primary, with God finishing second and money a poor third.

Every knowledgeable observer in the city, including this *Observer*, expected the contest to be a two-way race between former AATA Chairwoman Joyce Chesbrough and former Ann Arbor Republican Party Chairman William Gudenau. To everyone's surprise, Lou Velker, Associate Director of Christian radio station, WYFC, finished second, a scant 73 votes behind winner Chesbrough. Gudenau finished a weak third.

Velker was little known and had virtually no backing from elements of the Ward's Republican organization. He did, however, have the support of what seemed like most of the U-M Athletic Department, including Director Don Canham, football coach Bo Schembechler, and basketball coach Johnny Orr. Velker says he and his wife knocked on 95% of the doors in the Fifth Ward. Velker also used his religious activities to best advantage. "I'm a Christian and I made that clear." He had access to and used the mailing lists of several religious organizations, including Youth for Christ.

Velker was asked if he plans to run for Council again after doing so well as an unknown. "I'm certainly open to running. I will not run against an incumbent like Jerry Bell, but if he chooses not to run, I'll be open to whatever God wants me to do."

Bill Gudenau was clearly impressed by Velker's effort. "I guess a lot of people like Christians," he said. A lot of people apparently didn't like Bill Gudenau, despite his long service to the Republican Party. Gudenau raised and spent over $4000 on his campaign, but received less than 30% of the votes cast. It works out to about $10 a vote.

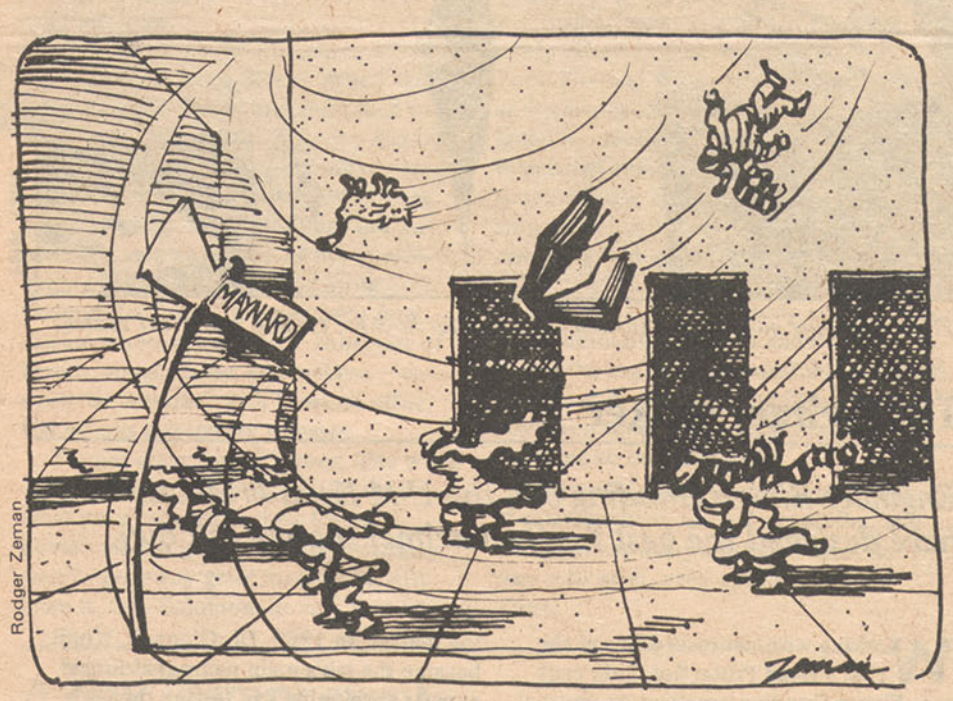
Gudenau was bitter in defeat, attributing Chesbrough's victory to Democratic crossover votes. He might be right. A number of Democrats had expressed their intention of voting for Chesbrough. The Republican nominee is an almost sure winner in April, and Chesbrough was perceived as more moderate and less hostile to Democrats than Gudenau. Chesbrough had not so subtly courted Democratic votes. "I encouraged every-

one to participate. I used the analogy of the Second Ward, where Republicans have to vote in the Democratic primary to have some say in the council race," Chesbrough said.

Gudenau also said that Chesbrough ran a dirty campaign. This is an apparent reference to Chesbrough's comments about Gudenau's lifestyle, suggesting that he was out of touch with most Fifth Ward voters because he is a bachelor and lives in a motel. Gudenau is part owner and manager of the city's two Holiday Inns and lives in one of them. Gudenau said, "I think it's too bad that the winner had to be the only mudslinger."

"I wonder what mud he was referring to," Chesbrough commented. "He doesn't sound like he's going to help me in the April campaign, does he?"

Chesbrough expects that relations in the Republican caucus may also suffer as a result of the primary. Third Ward Councilman Lou Senunas and Fifth Ward Councilman Gerald Bell, whose wife Judy ran Gudenau's campaign, both endorsed Gudenau. "There may be some residual hard feelings," said Chesbrough. "I think it's very improper for public officials to endorse candidates."



Rodger Zeman

Ann Arbor's windy corners

Local experts tell why tall buildings create small cyclones and powerful gusts.

If you've been caught on the corner of Maynard and William on a windy day, you know about the strong winds that buffet pedestrians there. As we headed into March, the windy month, we set out to learn why that location is one of the city's windiest.

We turned first to Dennis Baker, U-M associate professor of atmospheric and oceanic science, who agreed that we had picked a likely candidate for Ann Arbor's windiest corner. The reason: the 26-story Tower Plaza on the northwest corner and the general density of buildings at that intersection. "All tall buildings have this problem of high winds around them," Baker explained. "Put a lot of tall buildings together, and you get even higher winds." Across William from Tower Plaza is the 10-story Maynard House, which, while no match in height with it, is still several stories higher than anything else nearby.

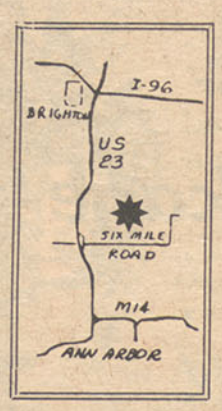
Baker figures that conditions at Maynard and William would be worst with a strong north or northwest wind blowing. Wind speeds are generally lowest at ground level, but tall buildings create high base-level winds round them. Unable to go through the obstacle in its path, wind proceeds to go around it, increasing in speed as it is forced to occupy a smaller space. "It's fundamentally a funnel problem," said Herb Johe, assistant dean of architecture. "In other words, when you get a prevailing wind and reduce the space it can occupy, you increase pressure and create a funnel.

Then, too, turbulences develop on the downwind or leeward side of buildings — eddies and updrafts which translate, for pedestrians, into hold-onto-your-hat conditions. Add other buildings close by in parallel planes — as you have around Tower Plaza — and you get what's called a "valley flow" or "canyon" effect: the wind flow is pressed between the two faces of the buildings, and wind velocities become higher yet again. As more high-density construction occurs, more attention is being paid to the problems created by strong winds around high-rises.

Buildings have other interesting effects on the weather. For example, it is generally warmer in the city, an effect called the "urban heat island." One year, Baker had his students go out and test this. They found that the warmest point in the city was on the U-M Diag. While several students suggested that this was due to all the hot air coming from their professors (human heat does contribute minimally), the more likely explanation is the greater heat absorbancy of the pavement and building materials of urban landscape.

New Home Development

Leo Cadia Park Development



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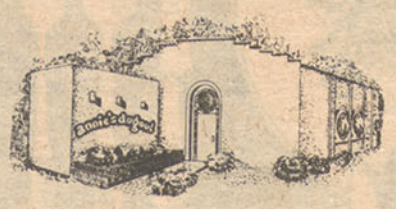

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Peter Yates

Elwyn Gooding models his lightweight helmet for hockey, cycling, and other sports.

The helmet maker

Engineer Elwyn Gooding and the U-M Head Protection Lab have designed the best football helmet money can buy.

Working with neurosurgeons at the U-M's Head Protection Lab, engineer Elwyn Gooding practices an unusual type of preventive medicine: designing improved protective athletic headgear. Next time you watch football, take a look at the players' headgear. If they have a cuff of white sawtooth-edged foam sticking out at the back, it's the Gooding-designed helmet. The U-M football team wears them. So do the University of Alabama team and countless pro players. Hundreds of thousands of Gooding helmets have been sold since they were first marketed in 1973. Soon they will be joined by comparable helmets for hockey, bicycling, and skateboarding.

Actually, you get the feeling that Gooding would helmet the world for its own protection if he could. Something of a zealot on head protection, he feels that too many bicyclists, skiers, skateboarders, and snowmobilers take needless chances by leaving their heads uncovered. "You can repair injuries to ankles, ribs, and arms," the 63-year-old mechanical and electrical engineer earnestly pointed out, "but severe brain damage or central nervous system damage is irreversible. It's gone forever. It seems to me that maximum protection must be afforded to those who are most exposed."

Affording just such protection has been the U-M Head Protection Lab's job ever since it was founded in 1968 by U-M Neurosurgeon Dr. Richard Schneider, author of the sports medicine classic, *Head and Neck Injuries in Football.* Schneider's goal for the lab was to design head equipment that would lessen the chance of crippling or fatal football injuries. (According to a recent *Detroit Free Press* article, head and neck injuries account for 80% of all serious and fatal football injuries.) He asked Elwyn Gooding to bring his engineering expertise to the matter. In 1969, Dr. Glenn W. Kindt became the lab's main neuroanatomical expert, developing and testing the lab's helmets.

The typical foam-padded helmet absorbs shock in a concentrated area behind the site of impact, rather than dissipating it laterally and evenly over the entire skull, as in the design developed at the U-M. The Head Protection Lab's helmet yields a more gentle, radiating shock absorbed over a longer period of time — all good things for the head and neck. Gooding remembers talking to one player who said he could no longer see stars with the U-M helmet, bio-feedback he used to depend on to tell him he was hitting hard enough!

The lab's football helmet is produced through a licensing agreement with BIKE Athletic Products. The hockey, bicycle, and skateboard helmets will be made by Helmets, Inc., of Farmington Hills. Royalties from sales are used to carry on further protective headgear research in less profitable areas.

Gooding realizes that helmets must be attractive and comfortable in order to gain widespread acceptance. His bicycle helmet is extremely light; it will come with accessories like an attachable rear-view mirror and a plastic cover for rainy weather. Aside from comfort, weight is a safety issue for junior football players, bicyclists, and skateboarders, who do not have the pro players' massive neck muscles to tolerate the extra acceleration that a heavy helmet generates in tumbles and impacts. So the lab is trying to turn out the lightest possible helmet that still gives maximum protection. Prices of the U-M helmets, Gooding says, are "top-of-the-line," between $50 and $60. But then again, you can't put a price on your brain.

William Stafford

Humidifier fever— not as scary as it sounds.

A New York Times report drew a mistaken inference, say the U-M researchers involved.

It's nice to have your scientific findings rate coverage in the *New York Times.* But experts get unhappy when the article in which they appear creates a scary picture of a tame subject.

Take the case of Doctors Harriet Burge and William Solomon, two U-M researchers on allergies and environmental allergens, who were recently deluged with worried letters and phone calls about the health perils of the home humidifiers.

Their work was mentioned in a *New York Times* Science Service article written by Jane E. Brody and published in the *Times,* the *Chicago Tribune,* and one or two other papers around the country. The story discussed the lack of proven health benefits for humidifiers and implicated them as a cause of hypersensitivity pneumonitis, also known as "humidifier fever," a potentially fatal disease whose symptoms — shortness of breath, cough, fever, and malaise — can easily be confused with those of other, less serious respiratory diseases.

Sounds scary, right? Wrong. The word from Solomon and Burge is if you like what your humidifier does for your home's air, keep using it. You probably won't derive any great medical benefit from it, says Solomon; he says that little hard evidence supports the common medical recommendation of added humidity for respiratory illness (croup is an exception). Just don't worry about coming down with humidifier fever, either.

Humidifier fever, it turns out is not a terribly common disease, a fact that the *New York Times* article failed to mention. Like Legionnaires' Disease, it has received press out of proportion to its frequency of occurrence.

But that reassuring information certainly didn't find its way into the *New York Times* account, which first described the perils of humidifier fever, but failed to mention its extreme rarity. It then listed Burge's recommendations for keeping home humidifiers clean, mistakenly implying that only by such measures can one guard against humidifier fever.

In fact, in a three-year study of Ann Arbor home humidifiers, Burge and Solomon found the organism responsible for humidifier fever in only seven of 145 samples. And even there, they could find no evidence of air contamination.

The upshot of this tale: don't panic if you have been using a humidifier, and don't believe everything that finds its way into print, even in the *New York Times.*

A tiny literary event

But for poet Steve Dunning, an important one.

William Stafford

Steve Dunning, U-M Professor of English and of Education, author, editor, or anthologist of more than a score of fat text books, is feeling especially pleased these days. It's all because of a tiny publishing event. Croissant and Company of Athens, Ohio, has brought out an eight-page pamphlet of his poems. Its title is "Handfuls of Us." The press run is in the low hundreds.

"This miniature happening can't be of any real consequence to literature," Dunning says, "but it represents a marker for me after six years of writing poetry. This is my first collection. Everything about the birth of this eensy little book has been a pleasure. Duane Schneider is a publisher at Croissant, a one-and-a-half man shop. It's taken him a year to produce it."

We've seen the book, and it *is* pretty, with a pearl-gray cover and a maroon design. "I'm number thirteen in a series of similar Croissant pamphlets. Robert Bly and William Stafford are among the other poets.

"One of the oddities of poetry publishing by little presses is that the poet himself introduces and sells his books at readings. The first reading was all set up here in Ann Arbor recently, when I got word there was a subtle typo on the title page. Croissant was scrapping the run and starting again but wouldn't be able to bind the new run in time for the reading. So they sent me everything I needed to do the job myself — predrilled pages, pearl-gray silk buttonhole twist with a couple of needles, and the publisher's loving directions for executing the figure-eight sewing pattern that would hold the whole thing together.

"My son Steven and I watched mindless Channel 7 while we put together one hundred books. Twelve people made it to the reading, and I signed and sold seven books at $3 apiece. The rest can be ordered from The Periodical Retreat (now mail order only), Box 1246, Ann Arbor 48106.

This is surely a minuscule publishing event- but unimportant? "If you really want to know, it's as important to me as birth, marriage, and death!" Dunning says.

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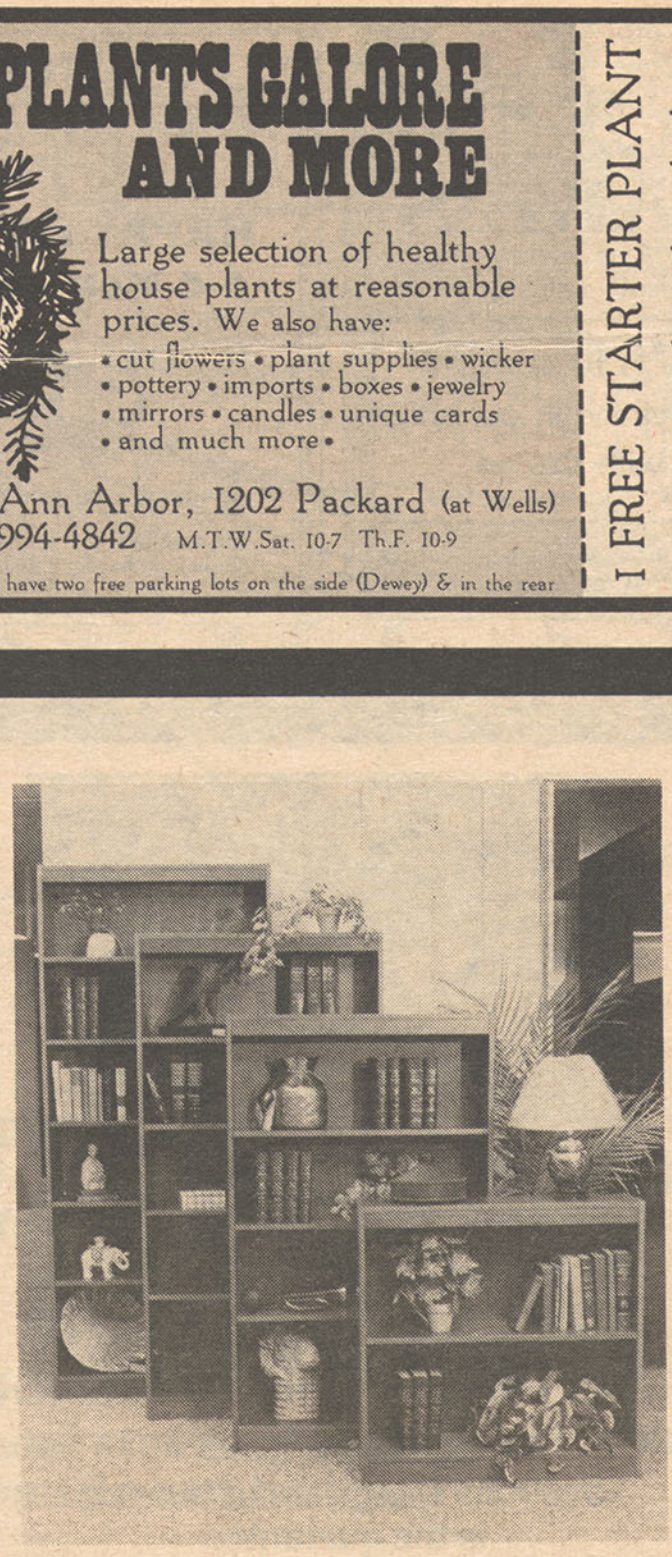

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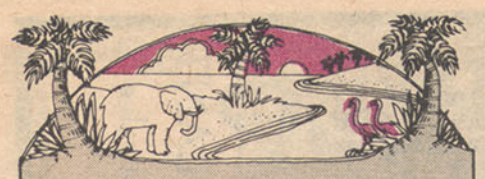

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AROUND TOWN/continued

Flamingos by Turner, c. 1930, reproduced on a card by Windemere Press

Bird of the Eighties?

Notes on the flamingo revival.

One cold, sunny day last month we encountered within five minutes two people wearing ceramic pink flamingos on their lapels. It surprised us, but not the wearer of the second pink flamingo. "The flamingo is the bird of the Eighties," he commented matter-of-factly — just as, we inferred, 1979 had been the Year of the Cat, judging from the number of cats that appeared on postcards, calendars, cocktail trays, tote bags, and the like.

Flamingos as a decorative motif are nothing new. They were big in the Thirties; their long legs and neck fit in well with stylized, Art Moderne lines. And the current Flamingo Revival has been going on for at least two years in the giftware industry, longer still as a category of antique store collectibles.

This year, though, flamingos seem to be gaining momentum. Carol Wilfong of The Peaceable Kingdom says anything with flamingos on it sells in her shop — from the $4.25 ceramic pins to the $65 satin flamingo that's four feet tall. At Middle Earth on South University, flamingos come in 75-cent greeting cards and $300 neon signs. Store owner Cynthia Shevel connects the bird's popularity with the general fashion for nostalgia. Carol Wilfong attributes the flamingo's return with the same sensibility that brought back Hawaiian shirts — a sensibility sophisticated enough to enjoy the tongue-in-cheek enthusiasm for funky motifs that have long embodied the essence of tourist tackiness.

Flamingos are a favorite motif for jeweler Pat Garrett, who puts them on her copper and bronze pins, containers, and music boxes. She grew up in a neighborhood whose lawns sported ample quantities of plastic flamingos, but she's a devoted birdwatcher and would much rather look at the real birds at the Detroit Zoo than dwell on campy plastic ones. "I have a real intuitive, emotional reaction to flamingos that's hard to put into words," she explains. "Their form is really interesting– that big body on those teeny-tiny legs."

The typical buyer of her flamingos, Garrett says, is between 25 and 35 or 40 (never over 50) and individualistic, even slightly bohemian.

Kirsten Neelands, 25, who works at The Peaceable Kingdom, says several of her friends have plastic flamingos on their lawns "to be kinky," now that the people who have aluminum awnings and initials on their storm doors have generally abandoned the long-legged bird.

No matter how broad their appeal, however, flamingos will ultimately go the way of pink poodles and happy faces until they're revived again for another generation. What's coming up on the giftware horizon, according to buyers back from the Chicago Gift Show? Pigs.

Cookie time.

Girl Scout cookie selling has been thoroughly systematized and professionalized, we can report after examining the cookie press kit prepared by PR consultant Susan Bairley for the 7,000-girl Huron Valley Girl Scout Council. There is a Cookie Sale theme ("Let's cheer about cookies!"), a set of honorary chairmen (five E.M.U. cheerleaders), a cookie kick-off luncheon at Schuler's, four Cookie Pep Rallies to charge up the sales force, and copious incentives ("Cookie Power" patches, bandannas, and 25 cents a box for each salesgirl's troop).

Cookies cost $1.50 a box this year, and 94 cents of that goes to the Scouts. Order-taking is from March 7 to 25, with delivery from April 14 to 30. If no Girl Scout has come around to take your order, call 483-2370.

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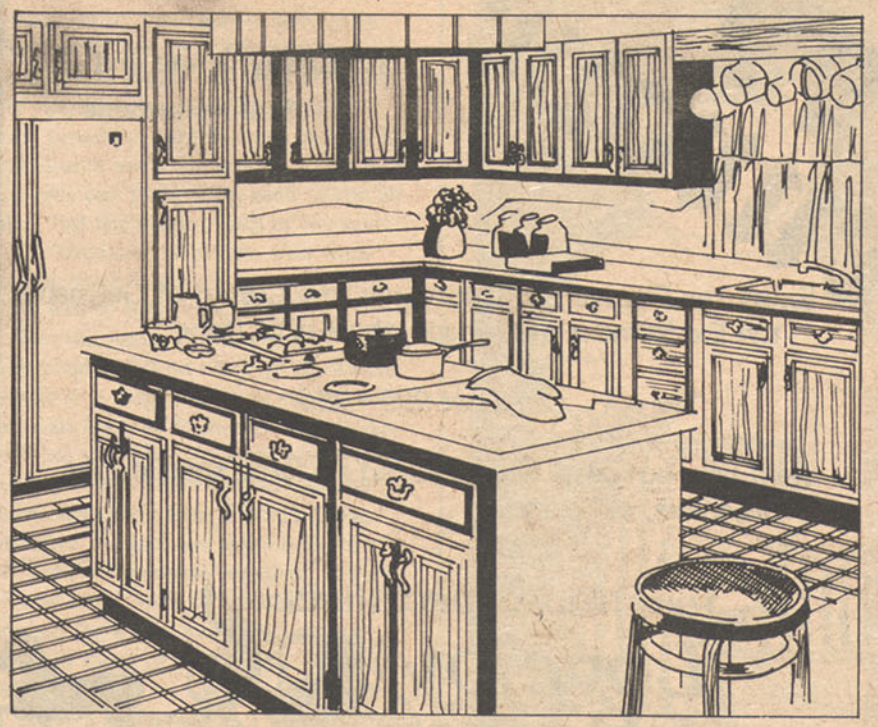

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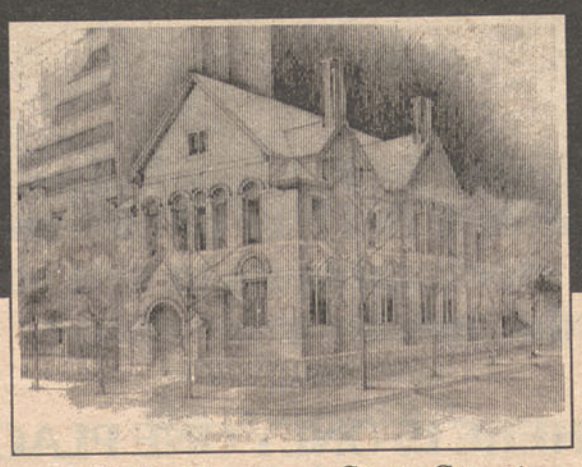

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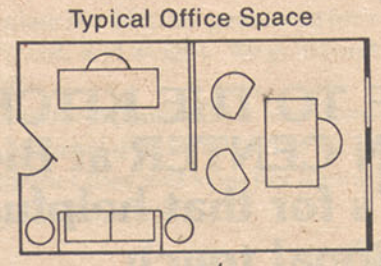

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ANN ARBORITES

Jan Longone and her Wine and Food Library

Her scholarly interest in food led to the country's finest gastronomic bookshop.

There are three antiquarian bookshops in the world devoted solely to food, wine, and gastronomy — one in England one in France, and one here in Ann Arbor.

The 10,000-volume Wine and Food Library is the creation of Jan Longone, a former Cornell University graduate student in Chinese history who came to Ann Arbor twenty years ago with her husband, Dan, a professor of chemistry at the U-M.

Prompted by the recent appearance of the bookshop's sixth catalogue, "3000 Years of Wine and Food," we talked with her at her west side ranch house. (For information or to receive the $2.00 catalogue, contact Jan Longone at 1207 West Madison.)

Jan is a warm, homey woman whose love for food shows in her enthusiastic talk about it as well as in her ample figure. She is free of the pretensions and snobbery often associated with "gourmets," a word she says "just drives me wild." The luscious dates and dried cherries she offered us with coffee were presented with delightful lack of ceremony — the way one might set out a much simpler snack of milk and cookies.

An interest in cooking was part of Jan's Boston childhood. "I grew up in a Jewish household," she told us, "where the table was the center of existence. Food was the reward and the sharing medium." To illustrate the intimate connection her family has always made between food and life's important events, she related a recent phone call from her mother to announce the birth of a great nephew. The one-sentence message went like this: "Janet had a baby, and we all went out to have ice cream to celebrate."

But Jan did not really begin to cook until her marriage to Dan. She took to it then with the same scholarly style she said marked her as a child. "If I had a problem," she recalled, "I always went to the library." Reciprocating dinner invitations from foreign friends when she and Dan were at Cornell, she tried to produce the authentic American meals they requested. This entailed trips to the library to research what such meals would be.

After leaving Cornell, the Longones

photo: Anh Hoang Hai

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spent a year in Champaign-Urbana before settling in Ann Arbor. For seven or eight years, Jan put her historian background to work on the Ann Arbor political front, both as a volunteer and as a district rep-representative for Democratic Congressman Wes Vivian. She also taught cooking classes privately and through Ann Arbor's Adult Education program. Eventually she decided that her scholarly approach to food and wine was unusual enough to pursue professionally. "There were plenty of excellent people to teach cooking," she said. "I felt that I might make a better contribution by using my training as an historian."

From an initial $400 investment, the bookshop has grown from 950 volumes to a vast inventory of rare, out-of-print, and one-of-a-kind materials on wine, food, cookery, restaurants, and travel related to food and wine. Purchasing books from sources as varied as garage sales, antiquarian book dealers, and auctions, Jan has amassed a collection that goes from ancient times to the present.

The breadth of her holdings reflects both her interest in gastronomy as an historical subject and her love for beautiful books. She has volumes printed as early as 1509 and as rare as a first edition Escoffier *Livre des Menus* (Book of Menus). Volumes on Biblical gardens, the history of the spice trade, and nineteenth century literary patrons of Parisian restaurants sit near more pedestrian publications like the *Betty Crocker Picture Cook Book, Fanny Farmer,* and the *Jello Cookbook*. All aspects of gastronomic history, even the most mundane, interest Jan.

The bookstore has just begun to break even this year. Jan says that there are ways of making big profits in the field — buying, say, a volume worth $5,000 and holding it until it is worth $15,000. But although she wants the shop to be a success, she is not interested in this type of hard-nosed business. Far more meaningful to her is the delight of a one-book sale to a sixteen-year-old boy calling to ask for a book on baking good, old-fashioned breads.

Jan has books to suit almost every customer, from the expert chef or historian after a special volume, to the ordinary home cook seeking a hard-to-find collection of recipes. (The only thing she doesn't carry is diet cookbooks.) She has sold books to the Library of Congress and to the Culinary Institute of America, which recently took almost her entire collection of Jewish and Israeli books. One Swedish couple she deals with collects charitable cookbooks, those volumes, generally spiral-bound, put out by local church and civic groups. Their goal is to have one book from each of the 50 states. But the biggest bulk of her sales are to "the hosts of people who want just one book." She has many volumes in the $10 to $25 price range.

Over the years, Dan Longone's interest in wine and food has kept pace with his wife's. A respected wine expert, several years back he founded the Ann Arbor Wine and Food Society, whose members organize dinners and tastings, and realize savings on wine through group purchases. He and Jan teach a popular U-M Extension course together, Regional Wines and Foods of France. They are planning a new Extension course, Wine and Food of the Ancient Mediterranean.

As Jan's reputation as a wine and food historian has grown, so has public interest in the topic. About three years ago, she began a weekly broadcast for WUOM Radio, Adventures in Gastronomy. Co-hosted by Shirley Smith, the five-minute program is aired every Friday morning at 9:45 a.m. and repeated on the Noon Show. The day we visited her, she had just been invited to speak at an Oxford University seminar on the history of cookery books. And she has been appointed to an Antioch College advisory board setting up the first B.F.A. program in culinary arts in the United States. "Our time has come!" she concludes with a smile. □

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ON MAIN STREET IN ANN ARBOR

ANN ARBORITES/continued

Bob Ferguson

Ad man, filmmaker, and now, father of the Oyster Tent.

Peter Yates

The Oyster Tent is about to be unveiled. It is an ingenious two-person tent that is both carried and set up on top of a car, and it represents three years of planning, scheming, designing, and manufacturing on the part of Bob Ferguson. The lanky, 55-year-old father of the Oyster Tent is best known around town for his advertising agency, which handles such accounts as Anderson Paints, the U-M Musical Society, Howard Cooper VW, and Handicraft Furniture.

The idea for the Oyster Tent came to Ferguson after a camping trip to Canada three years ago. "I was in my little Honda, and every night I would pull the tent out and set it up, sometimes very late. Fumbling around in the dark was very inconvenient, so, driving back, I thought 'Jeez, there must be a simpler way to do that.' " His ruminations led to the idea of a tent that fits compactly on top of a car and easily unfolds from there. He isn't the first to come up with the cartop idea, but he is convinced that his design, because it is so lightweight (under 50 pounds) and thin (to minimize wind resistance when the car is in motion) is the right answer for easy camping in these times of escalating gasoline costs.

Reducing the tent's weight has proven the most difficult part of the design. Because the tent is up in the air, it requires a base that will hold two reclining people safely and still be lightweight. Ferguson's solution turned out to be a material called stress-skin, which is also used to make the skin of airplanes. Two thin sheets of plywood are laminated to rigid plastic foam.

Advertising and tent design aren't as unrelated as they at first seem. Advertising attracts creative minds, and the people who run small agencies are often independent hustlers and often pronounced individualists. Still, Bob Ferguson's career has been especially diverse. He originally learned graphic design in his native Detroit under Chauncey Korten, now a U-M professor of art, and came to Ann Arbor in 1953 as a graphic designer for the U-M. Six years later he started his own ad agency, surviving at first on small retail accounts. ("They were easy to get then — nobody else wanted them," he recalls.) But one account was a five-man, high-technology outfit called Sycor, and its dramatic growth caused Ferguson Advertising to become the biggest agency in town.

In 1973 a big Detroit agency lured Sycor away, leaving Ferguson bitter. "I thought we had done a good job, and to be dumped just because they didn't think we were big enough really bothered me." Today Ferguson realizes that agencies get dropped with depressing frequency in the volatile world of advertising, but at the time it was a hard blow. Impulsively he dissolved his firm, handing his accounts over to Buckheim and Rowland (now Ann Arbor's biggest agency), and plunged into a new and exciting field with even greater risks: filmmaking.

Lacking technical knowledge about filmmaking, Ferguson went ahead anyway, buying equipment and hiring Bill Lacrosse (now film supervisor at the U-M TV Center) as temporary cameraman and tutor. "I told Bill, 'As soon as I learn how to run this thing, you're fired.' "

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Peter Yates

Halfway through his first film, Ferguson became cameraman as well as producer-director.

That first film was "The Old Man and the Devil," a 17-minute adaptation of the Faust legend. Ferguson had found an excellent character actor to play the old man, and the film became an artistic and financial success, winning a national film award. Orders came in from schools and distributors all over the country, and Ferguson thought, "Boy, I'm off to a real wild career."

But vicissitudes mark the artist's life, and Ferguson's second film, called "Looking Glass," was a commercial failure. It dealt with a girl's reactions when her baby sister comes home from the hospital, and Ferguson still loves and laments it. "I thought it was a terrific film," he says in his characteristically emphatic style. "But it *bombed. No*body bought it. I was *very* dissappointed, because I *knew* this film was better than the first one."

Still, Ferguson persevered in filmmaking and produced commercial documentaries for the State of Michigan, Washtenaw Community College, and other institutions. For awhile, filmmaking looked like the perfect field. "I had the idea of being the Ernest Hemingway of short-story films. I loved doing them. I figured I could make two a year and earn a decent living — $20,000 a year — if every one were a hit. But, of course, you can't be sure you're going to have a hit, and hits are necessary to have any real return on your investment. As far as getting commercial film assignments to support you, the problem is that just getting the jobs requires a sales force. So I spent a lot of time beating on doors to get film assignments, which turns out to be enormously difficult. In the middle of all this, I got divorced, so I really had to sit down and say, 'Look, Bob, you're going to have to forget about making films. You've got obligations, payments to make, and so forth.' "

So Ferguson revived his agency and again accumulated retail accounts. "This time, even though I've got the tent project going, I'm not going to let the agency go," vows Ferguson. "There's no reason why both can't thrive. All I have to do is make sure I don't go through another crisis and dump everything again."

Ferguson's credo for the Oyster Tent project is "Think small." "I'm not thinking right now of selling to the whole world. I'm selling to Ann Arbor," he says. He hasn't borrowed a penny to get the enterprise off the ground, and he figures his workers (U-M students who make tents part-time in his Felch Street workshop) can turn out one tent a day "if we get going good." He's selling the Oyster Tent for an introductory price of $395, and its first exposure to the Ann Arbor public will be at the Home and Boat Show this month.

But what if the Oyster Tent catches on and he gets a fantastic offer from a firm like Sears to manufacture and market his tent? Will he sell the rights for it? Never, he says. "I think it's too much fun to run your own business to sell out. All you get for that is money. The fun is in the control. I'm a guy who likes control. I don't like anybody else to run my life for me. I like to run my own." □

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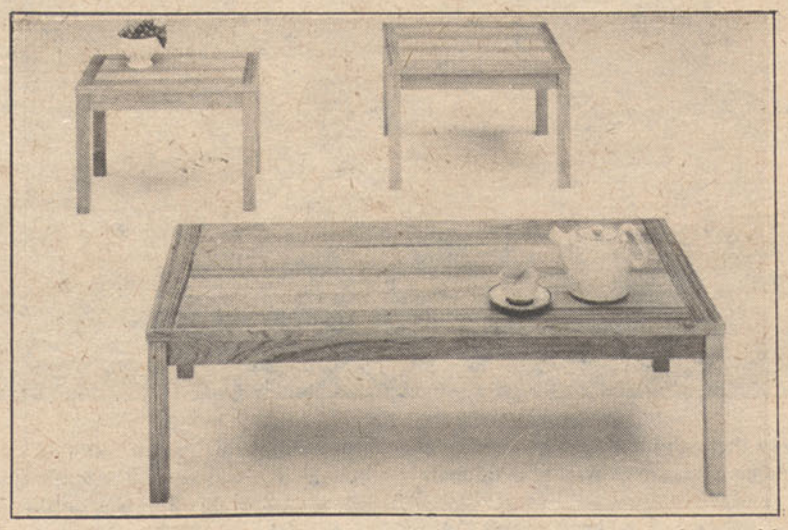

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Peter Yates

Peter Yates

The Educational Odyssey of Lee Hansen

The head of curriculum and instruction for Ann Arbor public schools has adopted several educational ideologies in his twenty-year career. His newest philosophy may affect Ann Arbor students for years to come.

By ANNE REMLEY

One of the most influential men in Ann Arbor is the little known associate superintendent of Ann Arbor's schools, Lee Hansen. As head of curriculum and instruction, he plans how the system's 16,500 students spend their six-hour school days. Hansen is moving Ann Arbor classrooms toward a uniform and controlled instructional approach that contrasts markedly with the flexible approach of the early Seventies. It's a direction that fits in well with the conservative times, but it's not without controversy among those who fear that classroom rigidity will kill students' enthusiasm for learning.

The 42-year-old Wisconsin native came to Ann Arbor in 1976 after fifteen years in the Milwaukee and Madison school systems. He is an ambitious, highly organized man who reflects carefully before speaking and gives measured replies laced with current educational jargon. Hansen's well-ordered office in the school headquarters on South State Road reflects his energy. The decor is jungle green and vivid orange, and on the walnut paneling Hansen has hung a large batik of jungle animals who gaze with interest at the visitor. A prized possession — a set of three dark polished, wooden Indian elephants — seems to mirror the man's personality: tenacious drive within a compact frame, no rough spots. Two of the elephants push their heads against a sheaf of trade books just as Hansen himself works tirelessly to push the entire Ann Arbor school system in the direction he thinks it ought to go.

The conservative trend in American education

Hansen's job is more than just formulating what courses to offer Ann Arbor students. It also involves telling the system's 1000 teachers *how* these courses are to be taught. To do this Hansen listens to school board members and tries to gauge the temper of the community as a whole. He looks at what the latest educational research has to say about various teaching techniques. Then, working closely with Superintendent Harry Howard, he sends board members recommendations for classroom practices.

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instructional environment advocated by B. F. Skinner. "Open classrooms," with their open-ended discovery approach to learning, are somewhere in between. The various techniques have been analyzed by thousands of research studies in recent decades, but the hope that one single process would be clearly identified as the best way to teach has not been realized.

Given the still-inconclusive research findings, the choice of an appropriate educational approach for the Ann Arbor school system must lean heavily on Hansen's reading of the community's values and beliefs about education. His decision about what to recommend will necessarily rest, in part, on his own intuitive view of human nature and his desire to influence the course of education in Ann Arbor. With his controlled and organized approach to life, Hansen is working vigorously to bring system and control to Ann Arbor classrooms — striving for the implementation of his present educational philosophy with the zeal of a true believer.

Currently there is a broad-based conservative educational trend in America — a return to U.S. schools' traditional emphasis on the transmission of facts, knowledge, and societal values, with a focus on "the basics" (reading and math). Lee Hansen is riding the crest of this wave, championing a new approach called "Mastery Learning," a set of behavioral techniques that teachers use to move students along pre-set paths through a fixed body of knowledge. Closely monitoring students by frequent testing, teachers using Mastery Learning intercept incipient student errors before they become ingrained. Tasks are divided up into small pieces so that successful student experiences are maximized, much as occurs in the use of programmed learning texts. The technique is said to replace learning failure with the positive reinforcement students obtain by mastering a small, carefully defined task.

From traditionalist to reformer

Although Mastery Learning has not always been Hansen's favored approach to education, it seems to fit comfortably with his own roots in a working class family in West Allis, a conservative Milwaukee suburb. Hansen's father, for forty years a machine operator in the International Harvester factory, had to struggle to make ends meet. "It's fair to say my folks had aspirations for me. I mean, they really pushed me in terms of bettering myself," says Hansen. And so Hansen struggled upward — "the bootstrap operation at work," he says, agreeing that he's followed the hard-driving pattern of people who end up managing large organizations. His early years seem to have imprinted on Hansen's educational philosophy the importance for students of sober hard work and clear-cut goals.

Hansen gained what he calls "a broad, liberating kind of education" from the Milwaukee State Teachers' College. He focused on English, history, and journalism, graduating with honors and a teaching certificate in 1960.

Hansen then went to work in the "monolithic" Milwaukee school system as a traditional-minded teacher of English, history, and civics in junior high school. "In those days," he recalls, "I believed you need a system. You need continuity. You need structure."

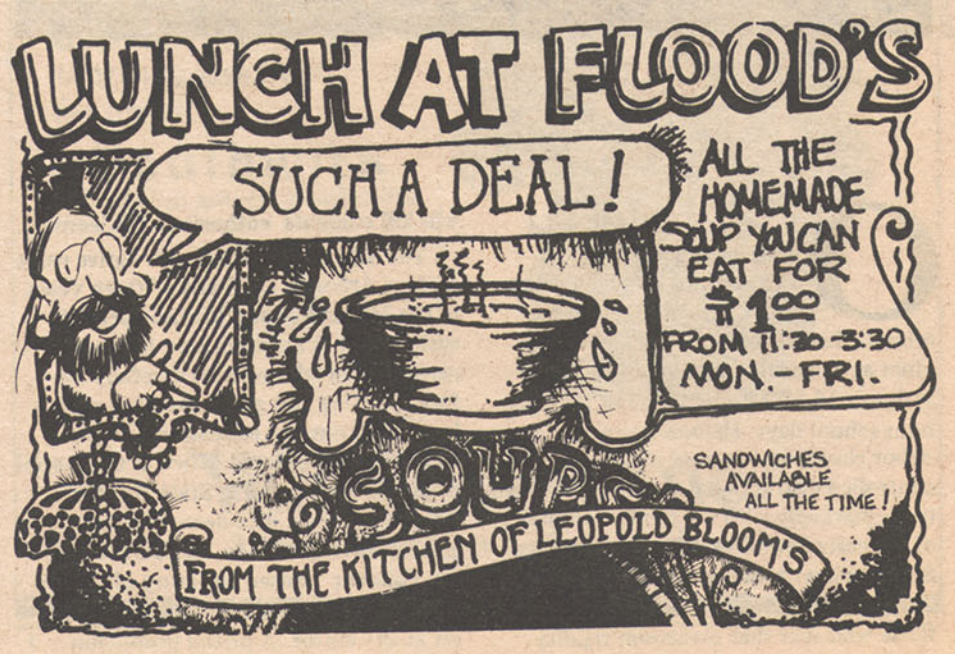
Hansen strove upward with characteristic energy and persistence. Within six years he had become Supervisor of Secondary English for the entire Milwaukee system.

In that slot, Hansen caught the eye of the more liberal school board in Madison, Wisconsin. In 1967 he became coordinator of Madison's English and Language Arts operation — reading, writing, speaking — with the proviso that he would simultaneously pursue a PhD. at the University of Wisconsin.

In Madison in 1967 Hansen's first major educational metamorphosis occured — a change to a more flexible, less traditional and authoritarian approach to teaching. Hansen attributes the change to two causes. For one thing, "Madison is a very liberal community," he says, "much more liberal than Ann Arbor." For another, university student Hansen was excited by research in educational psychology and school system organization. And, as he puts it, the research then said, "Decentralization! Freedom! Flexibility!"

Hansen became a zealous educational reformer. On the job with the Madison school system, he transformed no less than *ten* traditional, departmentalized junior high into innovative middle schools — team-taught, interdisciplinary, with students from grades 6, 7, and 8 mixed together in several of the schools.

"It's fair to say the change was suc-



cessful," says Hansen modestly. "In fact, the program persists to this day."

In the late Sixties and early Seventies the Madison campus scene heated up with "riots and dissonance." Hansen recalls frequent treks up Bascom Hill on campus, dodging National Guardsmen and wisps of teargas. "It became a way of life." The campus ethos was increasingly anti-establishment, with a growing value placed on individual participation in society.

On the school scene, Hansen reflected this shift in his approach to education. He went beyond his junior high decentralization project and became an open education advocate. Open classrooms were proliferating in U.S. schools. This educational approach seeks to make students active learners through participation in study projects, decisions, discussion, interaction, and experiential learning.

"I believed that was the only way to teach," Hansen remembers. "I wanted to reform everybody." He worked closely with a group of parents and teachers to develop the open classroom program in the Madison system.

Hansen opted for open education, too, for his fourth grade son. The young Hansen had by then virtually become a nonreader, having been jolted by a shift from one packaged reading program to another early in his school career. The open-classroom experience produced some dramatic results. Hansen enthusiastically describes how "a super teacher, Mrs. Youngerman," helped his son "loosen up and allow his 'self-starter' characteristics to blossom. He learned to read that year and, in fact, became an avid reader."

His son's happy open classroom experience confirmed Hansen's belief that open educational concepts were sound, although he thinks Mrs. Youngerman would have been "super" in any setting. But the earlier jolt his son experienced in moving from one reading package to another is not something Hansen has forgotten. This negative experience may be one reason why he today feels so fervently that one single approach in every classroom is important.

In August of 1970 the riots on the Madison campus culminated in the bombing of the army math lab, killing a student working inside. Recalls Hansen, "Everything stopped. Almost overnight. It was as if everyone said, "It's not a game. People can get hurt.' " Eerily, peace descended.

Open education crusader Hansen changed, too. He began to realize that all teachers and school systems were not going to opt for open education. So along with countless other reformers around the nation, he recalls, his tactics switched. They formed an "alternatives" movement. "We said, 'OK, if we can't change the system, at least let us have our little piece of the action!' " — educational options for students within otherwise monolithic school systems.

Back to structure

But by mid-1971 Hansen's perspective on education began to turn in quite another direction. He had completed his dissertation, a scholarly statistical study. His research had engendered a growing fascination with evaluation and testing that now led Hansen, PhD. in his pocket, up the Madison career ladder to head the school system's Research and Testing operation.

In his new job, Hansen's approach to teaching reading and to education itself became increasingly oriented toward statistical analysis. He wrote professional articles on reading assessment and on his growing parallel interest in the art of school system administration, and he coauthored a book, *The Reading Program.* By 1973, 35-year-old Hansen was Madison's Director of Curriculum Research and Development.

Three years later the Ann Arbor school board was looking for an associate superintendent for curriculum and instruction. Hansen's extensive background in testing, curriculum, and organizational management won him the job. The conservative board was willing to overlook his past flirtation with open education.

When Hansen's path converged with that of the Ann Arbor Public Schools, the Ann Arbor system had been on an educational odyssey of its own. In the late Sixties, Superintendent Scott Westerman and liberal school boards had charted a course toward greater diversity of teaching methods, beginning with the unconventional Clague Middle School. Then during the early Seventies flamboyant Superintendent Bruce McPherson roused the system to the rallying cry of "Freedom! Decentralization! and Flexibility!," the same watchwords that had attracted Hansen in Madison. McPherson decentralized curricular control and

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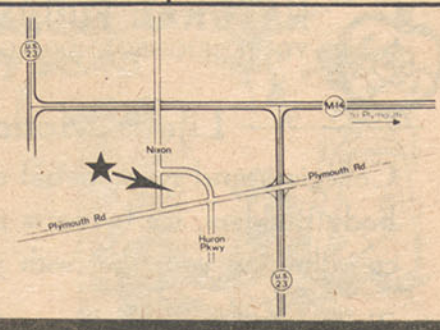

PLYMOUTH ROAD ENCLOSED MALL
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introduced alternative programs like Pioneer II, Community High, and elementary informal classrooms. But in 1972 the local school board reversed its course, moving under the leadership of Superintendent Harry Howard back toward "Structure! Continuity! and Sequence!," the same orderly direction that had also begun to reattract Hansen.

Once he had arrived in conservative-leaning Ann Arbor, Hansen's metamorphosis picked up speed. "It was partly environment," he says, "— a product of the fact that I'm here in Ann Arbor," and partly due to his vision of a trend in educational research toward tighter classroom control. "The preponderance of research today is calling for structure," says Hansen.

"Control and structure" were the very directions desired by the Ann Arbor board of education, seeking to retame its faculty and schools unleashed by McPherson. Working closely with Superintendent Harry Howard, Hansen pushed hard for standardization of textbooks and of the city's curriculum so that students moving from one class or school to another would find the same general approach and sequence of courses — except in the few alternative programs that remained. The system's social studies curriculum was revamped; Huron High School joined Pioneer in tightly "tracking" its English courses; and newly appointed curriculum coordinators streamlined courses and sequences and tightened administrative control over what was being taught. The five fractious intermediate school faculties resisted uniformity for several years before the showdown this year.

Whereas McPherson's primary educational goal had been to kindle in students an enduring interest in learning, Hansen and Howard aimed first to make sure each student received appropriate and similar instruction in the facts and knowledge society deems important. This is a fundamental difference in the values of the traditional and progressive approaches to education that have been tussling in America for the past sixty years.

Is Bloom the answer?

Hansen, now back in the traditionalist camp, gave the greatest attention to making reading instruction more uniform. He turned to Benjamin Bloom, educational psychologist at the University of Chicago. Bloom — a man who seems destined to gain great influence in Ann Arbor's schools — "was once a John the Baptist crying in the wilderness with few people listening," says Hansen. But he is now esteemed as the father of "Mastery Learning," a teaching technique that Hansen strongly favors.

Bloom deplores the failure of poor and minority children in U.S. schools. His observations in classrooms have led him to believe that the primary reason for this failure is that such children are routinely overlooked by teachers. Bloom claims that the remedy for this situation is his system, Mastery Learning. The approach is similar to programmed instruction and borrows heavily from B. F. Skinner's approach to teaching. It has been adopted in several big city school systems, including Chicago, Washington, D.C., and Denver — as well as in Ann Arbor where it has been used for the last two years to teach reading in elementary schools.

In Bloom's Mastery Learning, students are moved through a pre-set learning sequence, mastering subsets of knowledge, with frequent tests that permit early correction of errors. Because he requires teachers to make a continuous record of their results, Bloom is able to assure that children are no longer overlooked, repeating undetected errors and falling farther behind. Says Bloom, "Learning begets learning."

Hansen hopes the local math program will undergo a revamping similar to the reading system he has implemented. Pilot projects are now underway at Mack and Bader elementary schools. And he'd like to see a packaged science sequence — SCIS II — adopted as well. It involves students in more "active" learning than does Reading Management, he says. Over all, he says, uniform pre-set learning sequences are the direction he wants the Ann Arbor Public Schools to take.

Hansen today has returned to the credo of his earlier years, "continuity, system, and structure." But the memory of past ports-of-call still persists: "There's still a place for alternatives," he says, adding, "I still get excited when I think about open education. The concept is sound. But its great drawback is that it's hard for a supervisor to get a handle on what is and isn't happening in an open classroom."

Hansen is uneasy without sure proof of classroom activities. He says of open

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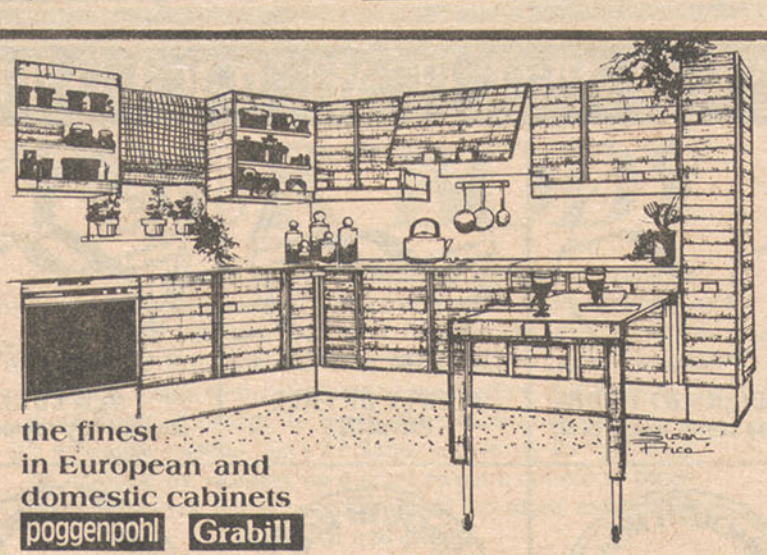

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education, "I believe it sometimes becomes a front for a teacher who doesn't want to be held accountable." He does admit that on achievement tests, students in local open classrooms scored no lower than students in regular classes. But he would clearly prefer to keep a closer eye on teachers than occasional tests provide. By contrast, Mastery Learning uses frequent testing: "The data is there. The accountability is there," and that gives Hansen satisfaction.

His critics view Hansen

Hansen is not without his critics, including teachers who say that in his respect for data he loses touch with the non-quantitive human aspect of teaching. Some parents complain that Hansen's techniques sacrifice the most vital educational experience of all — stimulating a student to an active, exploratory interest in learning.

Some teachers criticize Hansen's administrative style as cold, authoritarian, and alienating to the teaching staff whose involvement in decision-making is said to be limited to a thin veneer of participation. They add that Hansen's desire for control and his fervor about his educational beliefs make dialogue a charade.

Hansen uses copious research data to justify his Bloomian approach, but people familiar with educational research say that you can prove just about anything you want to with such data and that the current headlong trend to tightly controlled classrooms is, ultimately, a matter of values. While there are numerous studies showing that Mastery Learning very often produces higher achievement test scores than conventional classrooms, other methods also do well. And Mastery Learning does not always score ahead of traditional approaches.

Researchers critical of approaches like Mastery Learning say that paper-and-pencil achievement tests are the wrong yardstick to use to measure educational effectiveness. Such tests just reveal "low orders of cognitive functioning," they say, not complex problem-solving, abstract thinking, and "real-life" functioning — abilities that may not be acquired in classrooms using such "management" techniques.

Researchers like Martin L. Maehr, a respected educational psychologist of the University of Illinois, claim that highly directed classroom experiences stifle students' motivation to learn away from the teacher's watchful eye. They worry that such an approach may fail to stimulate the growth of personal initiative, independent effort, curiosity, good school attendance, creativity, and a sense of capability essential for tackling difficult tasks. Maehr cautions that those deficiencies may be "sleeper" effects, emerging in students' later years.

Psychologist Maehr also charges that the very use of standardized learning materials breeds classroom "ossification." He says, "It kills teachers' creativity, harms bright students, and doesn't work for low-income students."

Local teachers have been mixed in their reactions to Hansen's directives. Some feel herded into one single corral after enjoying the heady era of school decentralization and professional self-discovery. Some elementary school teachers echo Maehr's concerns, saying they are becoming "materials movers," not "real" teachers. They say the local system has always been highly regarded for how well it taught and inspired its students in reading. They preferred their humanistic and wholistic approaches to the new "mechanical" one. One claims her students are becoming passive, seeing reading as "something that's done to you." Another says her students read less often in free time in class. Still another says the system stigmatizes slow readers, visibly trapped in easy testbooks.

Hansen is not fazed by such criticisms. "I'd be criticized no matter what I did," he says matter-of-factly.

It is Hansen's conviction that the will of the Ann Arbor school board and "the preponderance of the current research" is that this "excellent" staff must end its "cacophony" and proceed to pull together toward greater structure and sequence in its curriculum. "There's a time to rub ideas off of one another seeking the truth," he says. "That can be good. But then you have to stop and say, 'For the good of kids, *this* is what we will do!" And Lee Hansen believes he knows exactly what *this* is.

Members of the school board, Hansen's most vital constituents, like his vision of pedagogical truth. The approach he is busy implementing provides them with test score data, curricular control, and the kind of classroom accountability that gives them a feeling of assurance that progress is being made in Ann Arbor schools.□

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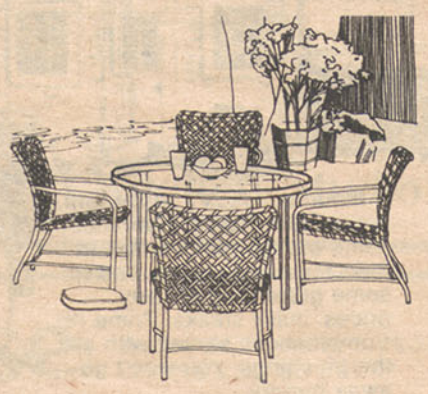

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By RICHARD DOEHRING

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What you're offered by different dealers for the same books can vary enormously. I contacted six buyers at four used book stores, to check out what they would offer me for seven hardcovers and seven paperbacks. Offers for the same books ranged from $17 to $73. The higher offers were from dealers who recognized the desirability and were willing to pay more for three of the books: a scarce copy of Gerald Ford's *Portrait of the Assassin,* (of great interest to collectors of Kennedy assassination material), a first edition of Faulkner's *Knight's Gambit,* and a third impression of Thomas Pynchon's *V* (a novel with a cult following).

The difference among the offers amounted to $56 - a dramatic discrepancy due to several factors. The amount a book dealer offers is determined by his retail situation, which usually requires that he pay in cash for his inventory and assume risks in reselling the books. To know what to offer, he must identify the book correctly, according to his experience in the business and the reference materials he has. His offer is also affected by his assessment of how much the books' seller seems to know about what his books are worth, and of how much he expects to be paid.

Some books are always in demand, such as quality fiction; others are sought only during their initial popularity. Sell any bestsellers you have quickly because the book dealer will probably be inundated with them within six months of their appearance — Erica Jong's *Fear of Flying* is an example. Many times an expensive book becomes 'remaindered' and the original price of the new book is drastically reduced. This is the case with art books in particular. If the buyer is aware that the book has been remaindered, he will base his offer on the discounted price and not on what you originally paid.

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Book Club editions are less valuable, and to some dealers, valueless. First editions of some, but not all, books increase their value. Signed copies should be more valuable than unsigned ones, but some signatures, like Joseph Heller's, are too common to have much impact. A price guide, a librarian, or a book dealer can be consulted to determine the edition of your book. For reference books, you might try Jack Tannen's *How to Identify and Collect American First Editions,* (or try the library for the out-of-print *First Editions of Today and How to Tell Them* by H.S. Boutell). For a general price guide you might consult Van Allen Bradley's *Handbook of Values,* which is revised about every two years. It must be noted that all references used in evaluating used books are subjective and prone to error and that wide differences exist in every area. If you ask for a full appraisal from a book dealer, a fee is usually charged.

Out-of-Print books are obviously harder to get than current books, but age does not always increase the value. Many books less than five years old are worth more than some books over 100 years old. For example, the sentimental value of your family Bible, a book spanning several generations, may be very great to you, but its value to the book buyer is usually minimal. To determine whether a book is still in print, consult the current *Books in Print* which is available in libraries and most book stores.

Each store is run by persons with varying tastes and preferences. It helps if you can realize these preferences before you decide to sell your books. Someone who specializes in books on sailing, for example, should give you more for your collection of nautical books than a person who specializes in books on political philosophy.

□

You can certainly maximize your return on the books you sell by plotting a strategy that follows these tips.

1. *Sell at a good time of year.* Book dealers tend to buy quite heavily at book sales, which occur in this area in late fall and late spring. At those times their cash available for purchasing other books may be low, or their demands for new books may have been met by recent purchases. Also, in May and August in Ann Arbor, large numbers of people move out of town, selling their possessions before they leave. If you avoid selling your books at these times, you should obtain better prices.

2. *Sell your books in small lots.* The larger the number of books you sell at one time will generally lower the price you are getting per book. If you are moving and want to sell all the books at once, keep this to yourself. Buyers realize that people who are moving tend to accept lower prices. If you just want to get rid of books, the Friends of the Ann Arbor Library accepts donations for its book sale.

3. *Compare Offers.* If you have the time, you can take your books to several dealers and look for the best price. You are not obligated to take the first offer. Book dealers, however, don't like this practice because most people will sell their books to the final bidder, even if the final bid is slightly less than their best offer. Evaluating your books takes up the buyer's time, and if you are only comparing prices, this should be made clear to the buyer initially.

4. *Bargain.* If you like to bargain, then do so. You may not only get a better offer, but you'll probably enjoy the fun of bargaining. Some buyers make one offer only, which they believe is their fairest and best. Others initially offer their lowest fair price. They may be willing, albeit reluctantly, to raise their prices. You may get as much as a 10% increase. Don't expect more than a 25% increase, but if your books are very good and you are persistent, results will vary.

5. *Estimate a price.* You should have some idea of what you want for your books, particularly since you have no way of knowing exactly what criteria the individual book buyer will use. A very general guide follows: For all new books and used paperbacks, take 15% of the original price. This is an approximate low figure that you might expect for your books. If you double this figure, you will have the high range of offers. For used hardcovers, take approximately 20% of the price you paid; taking 30% will give you the high range you can expect. These percentages should not be taken for granted, but they will give you a realistic idea of what you will be offered. The percentages do not apply to rare books. □

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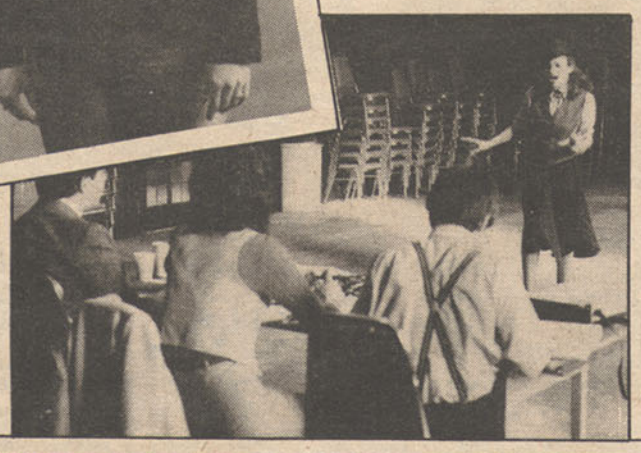
THE CEDAR POIN

VISIT ANN A

The Michigan Union is one of 17 stops on a tryout t
– and dashes some youthful drea

Photos and story by PE

Bob Barnett and Kelly Nolf



Michael McFaden sans glasses, glamorous Liz Devet

"Are you talented. . . dedicated. . . planning a career in the entertainment business? If so we invite you to discover THE CEDAR POINT EXPERIENCE"
– From the brochure
"Cedar Point Auditions 1980."

Marje Cronenwett, manager of the live shows department at Cedar Point, stopped off in Ann Arbor on January 30th. It was the mid-point of a seventeen-city tour to audition college students for summer jobs at the Sandusky, Ohio, amusement park. Marje, a well-tailored, businesslike woman in her mid-twenties, along with musical director Michael Sartor and music coordinator Doug Minerd, was hoping to fill some of Cedar Point's 150 openings for singers, magicians, musicians, and park characters from among the 52 people who registered for the audition in the Michigan Union's Kuenzel Room.

At one o'clock Marje, Michael and Doug are seated behind a table at the east end of the Kuenzel Room, a large high-ceilinged chamber with wall-to-wall carpeting. The aspiring performers, packed into a much smaller room next door, are led into the Kuenzel Room one at a time through a door behind the auditioners. The auditions last an average of three minutes each; they usually end with Marje taking a Polaroid photograph. Everyone at the tryout gets a leaflet on audition procedures, which states that applicants will be notified of hiring status by March 15th. But it soon becomes apparent that those who Marje doesn't photograph will have to pay to get into Cedar Point this summer. Michael, who appears to be about the same age as Marje, and whose hair falls in a straight line about an inch above his eyebrows, auditions the singers and dancers with Marje, rating them on a scale of one to four. Doug, a small, lean man, jacketless with striped suspenders over his shirt and the alert air of a chipmunk, auditions the instrumentalists. Magicians are apparently a rarer breed, for amongst the fifty-one assorted hopefuls who show up at the Union is not one who specializes in sleight of hand.

The magnet that annually draws the Cedar Point auditions to Ann Arbor is the expectation that members of the highly-regarded University of Michigan marching band will come to the auditions. This year the marching band is one of two groups that are well represented at the auditions. The other comprises members of the theater department at Hope College, a liberal arts school close by Lake Michigan on the western edge of the state. Cedar Point is attractive in several respects to those who have come to the auditions. The jobs pay quite well, about $200 a week; cheap accommodation is provided; there is the camaraderie of like-minded young people and the opportunity to spend the summer working towards a career in the performing arts.

Trish Jenkins, one of the eight Hope College students, was ticketed for speeding during the three hour drive to Ann Arbor. Though driving cautiously the rest of the way, she still arrived more than an hour ahead of the other group of Hope students. They had been forced to turn back, forty minutes into the trip, when Michael McFaden discovered that he had left his tap shoes behind. As it turned out, Michael might as well have left his tap shoes at Hope because the Kuenzel Room's carpeted floor resisted the best efforts of the five Hope tap dancers.

Trish, who has dark brown hair and eyes and olive skin that belies her Welsh name, is nervous as she waits to enter the Kuenzel Room. Reminded that she failed the audition the previous year, she says, "I don't want to talk about that."

Trish, who sings and tap dances, has prepared two songs (as have all the singers), one a slow ballad, the other an up-tempo song. She has her own accompanist and starts with a slow song, "I'm Shy," but is soon interrupted by Michael Sartor, who says, "Let's hear a little bit of 'Get Happy.' " Trish obediently sings and tap dances her way through it. "I bet you've never tap danced on a carpet before," says Michael, who goes over to the piano and takes Trish through some scales. Michael seems interested in her, testing her vocal range asking her questions and making notes, and Marje takes a photograph.

Trish's friends gather around her as she comes out of the audition. "It sounded great, Trish," says one friend, who must have had her ear pressed against the door while Trish was singing. Asked if they took a photograph, Trish nods her head. "Is that a good sign, having your photograph taken?" Trish is asked, and she replies, "It's not a bad sign," adding "I had no vibrato, I was so nervous."

"The 'Cedar Pointers' are large furry costumed dog characters who perform dance and comedy routines with the Midway bands and greet guests throughout the park."
– From the brochure
"Cedar Point Auditions 1980."

Erica Geipel is a tall, slim, attractive seventeen-year-old high school student from Adrian. She is extremely shy and very soft spoken. Waiting to go into the Kuenzel Room, she sits next to Liz Devette, who is neither shy nor soft spoken and is, from all accounts, the most glamorous and talented member of the Hope College theater department. Wearing a long black skirt over a black leotard, with dark brown curly hair falling to her shoulders, Liz is so confident of returning to Cedar Point (she spent the summer there in 1978) that her audition is pure camp, meant more to amuse than impress.

Erica has come to Ann Arbor to be interviewed for a job as, in her words, "a furry canine creature." Asked why she would want to spend the summer as a furry canine creature, she says that her mother, who has driven her up from Adrian, wants her to have a job for the summer. Not wanting to put the whole onus on her mother, she adds that it sounds as though it would be fun.

Turning to Erica, Liz says, "Those

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INT AUDITIONS

IN ARBOR

tryout tour that hires 150 summer showpeople
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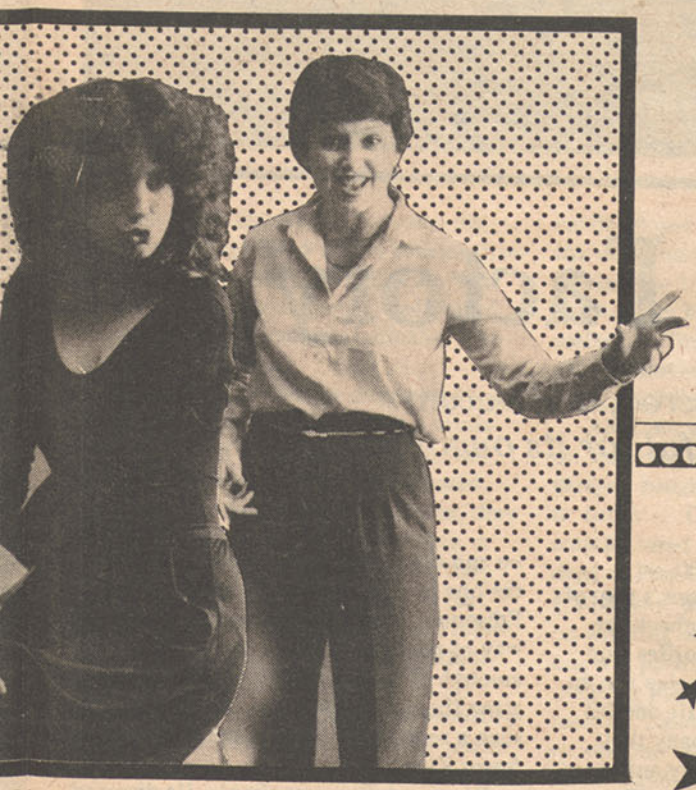
y by PETER YATES



Liz Devette, and a would-be Liza Minnelli.

Trish Jenkins taps.

dog costumes get hot in the summer." "I've never seen them," replies Erica. Liz then tells Erica how big the costumes are, with enormous heads, and how she has seen people take them off and "they're drenched with sweat and beet red." After hearing this, Erica looks very downcast, and Liz tries to cheer her up. "Not to discourage you," says Liz. "They have a lot of fun, they get to meet people and play with little kids. It gets hot everywhere down there." Despite Liz's belated effort to encourage her, Erica looks as though she is having second thoughts about spending the summer in a giant furry dog costume.

"Original musical compositions are not suitable audition material."
– From the brochure
"Cedar Point Auditions 1980."

We're hicks from out in the sticks" is how eighteen-year-old Kelly Nolf describes herself and her friend Bob Barnett. Kelly studies music at Olivet College, about 20 miles northeast of Battle Creek, but the high school class ring she wears is from Cadillac High School, which she and Bob attended. Kelly, who chews gum continuously while waiting to audition, is a cheerful, friendly girl wearing blue jeans, the bottoms rolled up to reveal western-style boots with buckled leather straps around each ankle. Her hair, which is two tones – brown above the ear and blond below it, has been layer cut by Bob. She happily calls it a punk haircut.

Kelly is studying voice at Olivet, but only so that she can become a better bluegrass singer, she says. Accompanied by Bob on guitar, she opens her audition with a bluegrass song popularized by Linda Ronstadt. She has a huge voice full of character, color, and feeling and is obviously something of a surprise to Michael Sartor, who asks her where she learned to sing that kind of music. Kelly replies that she was raised on bluegrass. Michael then asks her to sing her other number, "The Train Song." Kelly fills the Kuenzel Room with another fine bluegrass song. When she finishes, her friend Bob proudly announces that "The Train Song" was Kelly's own composition – an infraction of the rules that did not seem to upset Michael or Marje.

Michael, clearly impressed by Kelly's singing, questions her about whether she has worked with a microphone and how long she can sing without tiring. Kelly responds that she has worked in clubs and can sing for four hours at a stretch without any problem. When Kelly has left the room, Michael says that his only doubt about Kelly is whether her voice would last all summer. "It's a good sign that she's studying legit voice," he comments.

Michael McFaden, the last of the Hope College students to audition, has apparently already spent a summer at Cedar Point. He is quite relaxed and seems to know Michael, Marje, and Doug. He sings his two songs in a very theatrical manner and tap dances ferociously, though only a few slight clicking noises are heard. Michael Sartor, noticing the thick-lensed glasses that Michael McFaden places on the audition table before he performs, asks him is he can see without them. "Not a thing," says McFaden, and Sartor jokes, "We all left the room during your last number."

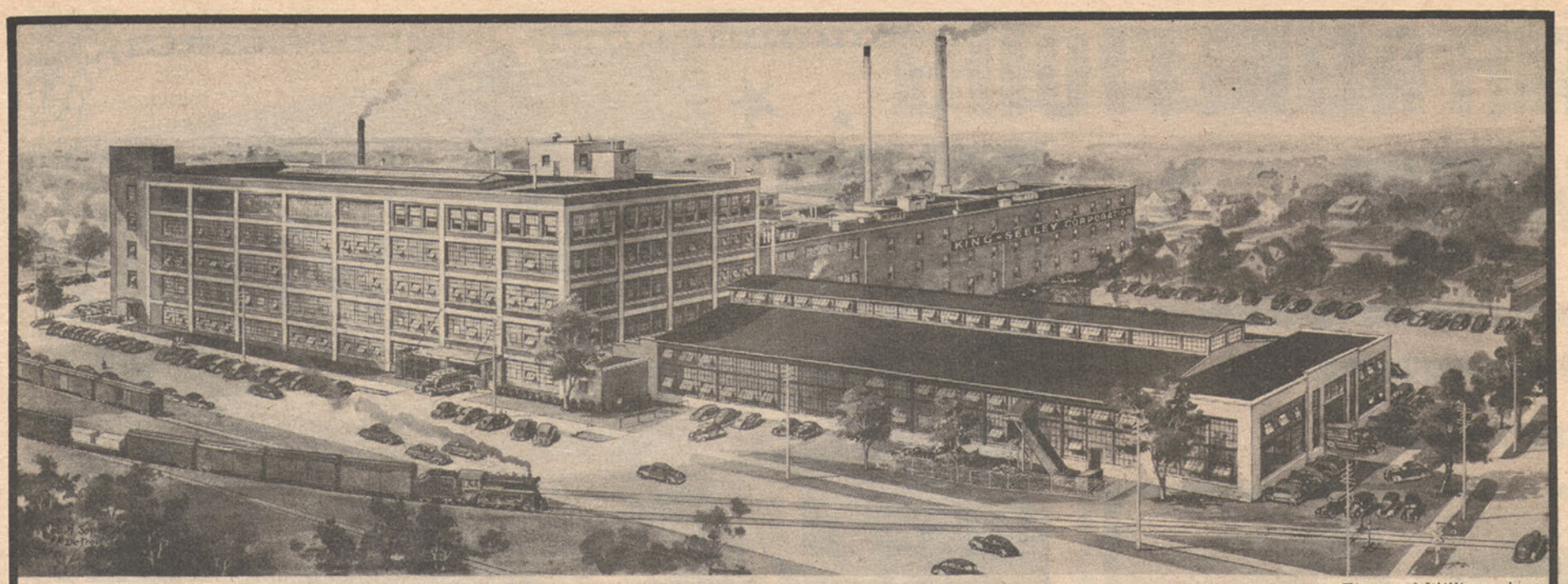
"What are you interested in?" Sartor asks McFaden. "The Palace?" (Cedar Point's Golden Palace Theater is the site for "old time vaudevillian-type shows.")

"Yes," McFaden replies, "but I'll take anything. I'll even be an usher or run a spotlight."

Still left in the waiting room is U-M student Diane Miscak. A stocky young woman wearing red tights, with her blond hair tucked behind her ears, she has spent the afternoon alternately studying her school books and the two songs she intends to sing. Asked what she plans to do for her audition, Diane replies, "I sing. At least that's what I'm going to tell them I do." She plans to start out with "Rain on My Parade" from a Barbra Streisand musical, "Barbra does it better," concedes Diane.

Unlike most of the other singers, Diane has not brought her own accompanist along, so she hands the music to Michael Sartor, who starts right in on the introduction to "Rain on My Parade." After Diane gets off to two false starts, she approaches Michael at the piano and asks him if he can somehow play it differently. Michael plays the introduction again, and this time Diane sings the whole song. She has a thin, uncertain voice, and as she concludes the song, it is obvious that the audition is at an end. But Diane asks if she can sing her second song. Michael and Marje are in a hurry to wrap up the auditions. They have tickets for "Ain't Misbehavin' " at the Fisher Theater, and they want to drive to Detroit, check into their hotel, and have something to eat before the show. But Michael, who has been very gentle with the performers throughout the auditions, tells Diane, "Fine, let's do the other song." When she finishes singing, Michael tells her, "Thanks, that's all we need," and Diane leaves without being photographed. Diane knows she has bombed. "Maybe it's the acoustics of the room, but it sounded as though it was in a different key," she complains. "Both songs did." Looking very disconsolate, Diane picks up her books, says "Wow, what a drag!" and departs, her dream of the performing life shelved for the moment.

While the Ann Arbor auditions have provided few prospects from among the singers, and not a single magician, the level of musicianship of the Michigan marching band members has been uniformly high. Musical coordinator Doug Minerd is particularly pleased by the excellence of the saxophonists. For Doug the visit has been well worth-while. Michael, Marje, and Doug pack up hurriedly and leave. Tomorrow they will continue their search at the Holiday Inn in Farmington Hills, the day after in Bowling Green, Ohio. □



1940 artist's rendering KING-SEELEY CORPORATION ANN ARBOR - MICHIGAN *First and William plant*

Peter Yates

The Last Downtown Factory

King-Seeley introduced the automobile gas gauge, prospered, and became a trans-Atlantic conglomerate until it proved too successful for its own good.

By DON HUNT

Ann Arbor is not a town known for factories. In fact, there are fewer here now than at the turn of the century, when small-scale plants were more competitive than today. But one Ann Arbor factory, parts of which were built 116 years ago, is still turning a profit — the plant now known as the Chrysler Introl Ann Arbor Plant on First Street. The plant's purpose since 1925 has been unusually steadfast: the manufacture of meters and gauges and other such control mechanisms for the automotive industry.

Right now, the plant is making only one thing: a control device called a governor for General Motors diesel engines. But there were times when the plant supplied almost all the dashboard gas, heat, and oil indicators for the autos made by Ford, Buick, Olds, Chrysler, Studebaker — the list goes on and on. The plant was originally a part of King-Seeley, the first company to manufacture dash-mounted gas level indicators. Back in 1919, such conveniences were not yet available. In order to know how full the gas tank was, a driver had to get out and go look into the mouth of the tank in back.

The first people to figure out a way of allowing the seated driver to check the gasoline level were Ann Arborites Horace King and H. H. Seeley. Seeley was an autoproducts sales manager. He and his two brothers had run a company that made windshields for the many auto companies in southeastern Michigan. King was a well-known professor of hydrolics in the U-M School of Engineering.

One fall day in 1918, King was telling Seeley of a project he had contracted to do for Detroit Edison. The power company had a string of hydro-electric dams up and down the Huron River, including the one in Ann Arbor below Argo Pond. Edison engineers wanted to have some way of reading from a distance the amount of water crossing the dam at a given time. They gave the task of devising such a remote reading instrument to Professor King.

King's solution was simple. He diverted a small portion of the water crossing the dam and measured the depth of the stream by placing a bell jar at the bottom. As the depth of water increased, the pressure on the air in the jar increased. This pressure was transmitted

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Peter Yates

Making governors: What is now the Chrysler Introl Ann Arbor plant makes governors for large G.M. engines. The

A scene recreated: Joe Potter stands on the Ann Arbor Railroad tracks looking at the old King-Seeley plant. In 1929 he followed the same tracks from Ferry Field to ask King-Seeley manager John Airey for a job. Potter, then a Harvard senior and football fullback, had decided from family contacts that King-Seeley would be a good firm to work for. So during a Friday warmup before the Harvard-Michigan game, he walked over and applied for a job. Airey, impressed with his initiative, promised him a position, and he worked there as sales and service manager until retirement in 1970.

through an air-filled tube for some distance to a gauge filled with a heavier-than-water liquid which rose as the tube's air pressure rose. When properly calibrated, the height of this column indicated how deep the water was.

As King explained the device to Seeley, it dawned on the two men that a miniature version of it could be used to read the gas tank level on a car's dashboard. So along with Seeley's two brothers, they formed the King-Seeley Corporation in 1919. With a $50,000 investment, they hoped to perfect and manufacture just such a device. Work progressed in Professor King's garage, with a hired assistant under the professor's guidance. A key problem soon emerged: gasoline absorbed the air in the bell jar, so a method had to be devised to keep the air replenished. Once this was accomplished, King received a patent for the gas gauge.

In 1922 the King gas gauge was ready to be manufactured. King and the Seeley brothers never tried to run the company themselves; they hired a U-M faculty member named John Airey (father of local developer George Airey) to manage the new business. Besides teaching, Airey headed the U-M Engineering Shop. An Englishman by birth, he has been described as "brilliant" by one close associate. He would become a key figure in the company's later success.

Airey set up the first King-Seeley shop on Maynard Street above the old Nash garage, roughly where Jacobson's is today. One of the first persons he hired was Ted Bandemer, a student of Professor King who was near graduation. Bandemer had his heart set on working on an out-of-state project, but was persuaded by King to help the fledgling King-Seeley Company for three months. Bandemer agreed and joined Airey and one other employee in June of 1922. Bandemer's three months with King-Seeley ultimately turned into 39 years. Bandemer, now a youthful 82, retired a King=Seeley vice president; along with Airey, he was a key architect of the firm.

Bandemer remembers the early years of King-Seeley as a struggle for the firm. Its first contract in 1922 was with a Port Huron company that made the Wills Ste. Clair automobile, one of the fanciest cars of the day. A standard sales practice at the time was for auto suppliers to install whatever gadget they were trying to sell into the personal cars of auto company executives. One day John Airey told Bandemer to install a gas gauge as soon as possible in the car of Mr. Wills, of the Wills Ste. Clair firm. To get to Port Huron, Bandemer had to take the next day's 6 a.m. interurban to Detroit, then catch another interurban to Port Huron. Arriving at the Wills Ste. Clair headquarters, Bandemer detached Mr. Wills' gas tank and carried it back to Ann Arbor on the two interurbans. He arrived in Ann Arbor in late afternoon and worked through the night, hand making a special gauge that would fit the Wills model car. He finished just in time to catch the next morning's interurban to Detroit, install the tank and gauge that afternoon, and return to Ann Arbor by 9 p.m. for some much-needed sleep.

During the early Twenties, the three men worked night and day in the Maynard shop to get the company going. The Wills Ste. Clair firm only made five cars a day; at $3.25 each, the gross daily sales were $16.25. What's worse, before long the Wills Ste. Clair firm went under. But the tiny King-Seeley company was able to pick up the Olds 8 account — a much bigger order — the same year. At the end of 1922, the new company had lost $1090.

Business picked up in 1923 as the idea of a dash-mounted gas gauge caught on. Contracts were signed for the Durant 6, Flint 55, Paige, and Willys Knight autos. By 1924, King Seeley had lost $31,000, but a giant Studebaker contract caused production to skyrocket to 16,000 gauges a month. This volume allowed the unit price to go down to $2.10 and put the firm in a solid sales position for the rest of the Twenties.

1924 was also the year that Neil Gustine, another U-M engineering graduate, was hired by King-Seeley as a temporary draftsman. Gustine, whom associates call a person with outstanding business acumen, would become a top decision-maker at King-Seeley along with Airey and Ban-

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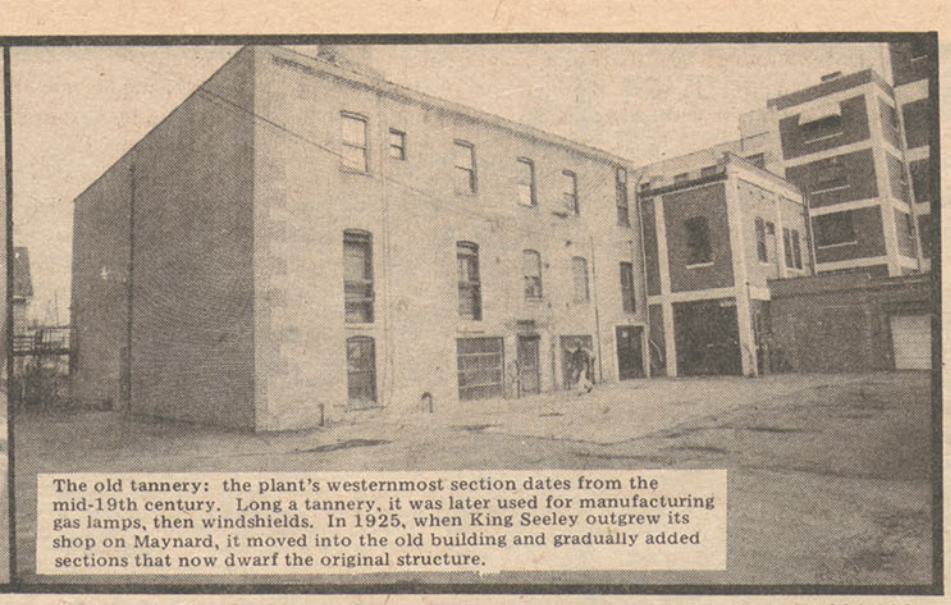


The old tannery: the plant's westernmost section dates from the mid-19th century. Long a tannery, it was later used for manufacturing gas lamps, then windshields. In 1925, when King Seeley outgrew its shop on Maynard, it moved into the old building and gradually added sections that now dwarf the original structure.

demer. In 1947 he succeeded Airey as president of the firm.

Kathleen Conklin, who joined the firm in 1923 as its bookkeeper, rounded out the four-person team which would guide the firm in the decades ahead.

By 1929, King-Seeley was rolling along quite profitably, with over half its sales going to General Motors models. But during the next five years, the company suffered a series of shocks. That same year G.M. started using its own facilities to manufacture G.M. gauges, thus wiping out over half of King-Seeley's sales.

The Depression hit, making sales even harder. Then, yet a third blow: an electrical alternative to the King-Seeley hydrostatic gauge was invented. It took $190,000 in re-tooling for King-Seeley to become competitive in the auto gauge market once again.

Fortunately for the firm, Airey and associates were developing another gauge at about the same time G.M. withdrew its account, a dash-mounted thermometer that indicated engine temperature. From 1930 to 1933 the company sold these engine heat indicators to thirteen different car lines, including Pierce Arrow, Reo, Hudson, Nash, Lincoln, and Continental Flyer. The heat indicator helped keep the company afloat during those lean years.

The message of the G.M. pullout to King-Seeley was clear: the automotive parts supply business is too volatile to depend on the manufacture of a single part, most of which are sold to one buyer. If another supplier doesn't come up with an improved or cheaper part, the company you are selling to may decide to make it themselves. King-Seeley went on to make heat, oil, and gas-level indicators, and by 1940 speedometers and dash panels, too.

Still, the mid-Thirties were hard years for King-Seeley. The firm lost $90,000 in 1931 and didn't begin making a healthy profit again until 1937.

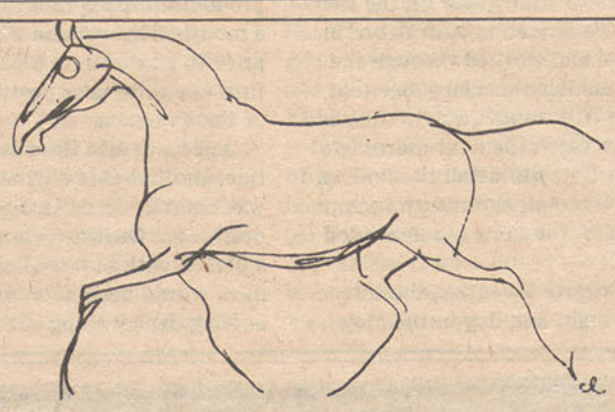
In addition to making hydrostatic gas gauges, King-Seeley also made large industrial gauges used to measure how full tanks of things like milk and wood pulp are. It had not been a profitable part of the business, so in March of 1937, George Willard, then head of sales for that division, bought it. The company was named King Engineering and is still headquartered in Ann Arbor on South State Street. King Engineering is now the world's largest manufacturer of industrial hydrostatic gauges.

Ford Motor Company finally brought King-Seeley back into a profitable position. Ford had begun buying from King-Seeley in 1933. Their big-volume contracts pushed gross King-Seeley sales up from $425,000 in 1933 to $3,384,000 in 1937.

Parallelling King-Seeley's growth in sales was its growth in plant space. By 1924 the company was already using all of the old Nash garage space on Maynard. In 1925, King-Seeley expanded into an old (c. 1863) three-story building on Second Street on the west side. The building had once been used as a tannery, then a gas lamp manufacturing plant, and finally a windshield factory before King-Seeley bought it. Remarkably, most of the century-old building is still standing, integrated with the rest of the much larger King-Seeley facility that now spreads to First Street. In 1928 a five-story addition on First Street was added, and in 1939 this section was doubled in size.

In 1948, the first section of the Scio Plant (on the Huron River seven miles west of Ann Arbor) was built on 55 acres of land. This plant was quickly expanded to three times the original size; it is now Chrysler's major supplier of dashboard indicators.

Profits from the Ford contract in the late Thirties marked a turning point for King-Seeley and set it on an accelerating pace of growth over the next three decades. King-Seeley's basic strategy remain-



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ed constant: to use its profits to diversify its product line. Supplying auto parts to the shrinking number of auto companies is a potentially lucrative but risky business. A broader product line, one encompassing finished consumer items, would put the company on a firmer footing. Money was therefore spent for research and development of new products, including popcorn makers, hot plates, heat control devices for stoves, and meat thermometers.

An even more aggressive course of acquiring profitable, smaller manufacturing companies was begun in 1938 with the purchase of Handy Governor of Detroit. The tax advantages of using company profits for acquiring other companies made it the chief basis of King-Seeley growth in the coming decades. Because King-Seeley management chose their acquisitions carefully, overall profits grew steadily along with net sales, enabling the firm to acquire bigger and bigger companies.

Other major acquisitions by King-Seeley included:

- Central Specialty of Ypsilanti in 1944. Central, makers of Craftsman power tools for Sears, was King-Seeley's first entry into consumer products.
- Queen Products of Albert Lea, Minnesota. Acquired in 1957, it added profitable Scotsman ice-making machine and camping equipment lines.
- American Thermos Products Company. Makers of the famous Thermos bottles, it merged with King-Seeley in 1960, creating the King-Seeley Thermos Company. Thermos Products added a rapidly growing line of outdoor equipment, including thermos jugs, pop tents, camp stoves, and lanterns.
- Structo Manufacturing Company. The world's largest maker of barbecue grills was added in 1965.
- Albion Industries of Albion, Michigan entered the fold in 1966. Albion was a $4-million-a-year manufacturer of industrial casters.
- Rochester Paper Company. With $10 million a year in sales, it was acquired in 1967, along with an Italian plant that King-Seeley converted into a plant for manufacturing ice machines.

Up until 1967, King-Seeley was on its way to becoming a major trans-Atlantic conglomerate with headquarters in Ann Arbor. It owned plants across the U.S. from California to New York, as well as Italy and Great Britain. The firm was earning $10 million a year in profits on net sales of $113 million.

But in less than a year, King-Seeley would itself be swallowed up by two even bigger corporations, Chrysler and the $650-million-a-year Household Finance Corporation. King-Seeley's very profitability ultimately made it vulnerable to such a takeover, for it was making money faster than it could find profitable new acquisitions to spend it on. The corporation had so much cash on hand that it was becoming an increasingly attractive target for operators who buy a controlling interest of an extremely liquid corporation, drain it of its resources, and then sell out — leaving behind a deflated company.

King-Seeley was also being eyed by larger conglomerates, for whom the tax advantages of such a purchase would make it possible to pay inflated prices to King-Seeley shareholders. Before too long, King-Seeley management feared, a company would come along and make an offer King-Seeley stockholders couldn't refuse.

It was in this cash-heavy condition that King-Seeley management began discussing merger with various corporate giants, looking for indications of solid management among the corporations which were courting them. By 1966 King-Seeley officials were already leaning toward Household Finance Corporation, a Chicago firm which controls such diverse divisions as National Rental Car and Ben Franklin variety stores. An unexpected strike at King-Seeley's auto gauge-making plants precipitated HFC's takeover. UAW workers struck because they were getting paid on an incentive rather than a day-wage basis. By the time the strike was a few weeks old, Chrysler, which depended on King-Seeley for most of its instrument panels, was only a few weeks away from shutting down for lack of panels. Still, King-Seeley management was adamant about not giving in to the union. So feverish negotiations were begun to sell King-Seeley's automotive division to Chrysler. The selling price was $28 million. A few months later, HFC bought the rest of King-Seeley for over $100 million, making it a subsidiary.

For awhile, King-Seeley headquarters remained in Ann Arbor, but in the mid-Seventies, it was shifted to Chicago, marking the final departure of an Ann Arbor corporation that had skyrocketed in growth over the past five decades and then disappeared entirely from the Ann Arbor scene. □

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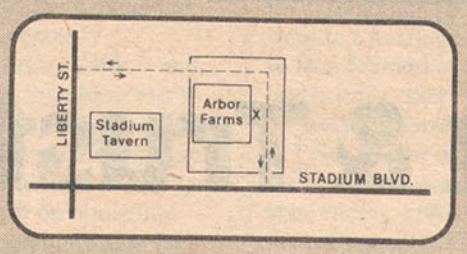

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Harriette Arnow

Ann Arbor's most acclaimed novelist, author of The Dollmaker, shuns the literary scene.

By EVE SILBERMAN

Peter Yates

She has written several books in her almost half-century career as a writer, but one novel alone assures her a place in that hazy, much disputed world of modern American fiction. Published in 1954, soon to be seen as an ABC-TV movie with Jane Fonda, *The Dollmaker* remains better known than its author, which suits Harriette Arnow, one of Ann Arbor's least conspicuous residents, just fine.

"I don't think there's a dozen souls in town who know who I am," she says. "I'm practically a hermit here." It's not, she insists, that she doesn't enjoy meeting people; it's a matter of choices, of leaving some things out so that other things, the essential ones, stay in. "I learned long ago if you want to write and be a housewife, you can't have a social life. You have to make a choice."

At 71, Harriette Arnow's life — and living quarters — have long been established in a manner that would ensure her the privacy she needs to write. She and her husband own 40 acres of land ("taxed to death," she says) on once-rural Nixon Road, which stretches past Plymouth Mall and eventually crosses U.S. 23. Their three bedroom frame-and-cinderblock home is one of the most modest on this road where, in curious juxtaposition, modern condominum developments stand practically next door to fields of placidly grazing cows. They have lived in the house since 1950. "When we first moved out here we used to ride our bikes up and down Nixon Road," Arnow says, pausing in her backyard a moment to gesture at the "too rapidly approaching" condominiums visible in the distance. "Now there's so much traffic I'd be afraid to."

She is a small woman, which surprises fans who somehow expect her to resemble Gertie Nevels, the big, ungainly heroine of *The Dollmaker.* She looks younger than she is; despite the gray hair, her skin is surprisingly smooth, her blue eyes clear and scrutinizing. Both she and her husband, who wanders into the living room during the interview calling her "Harri," wear sensible country clothes: warm flannel shirts, trousers, thick socks and scuffed, sturdy shoes. Despite a hearing loss which causes her to lean forward sometimes with an apologetic smile, there is nothing hesitant or fumbling about her answers.

"No, I never did understand why *The Dollmaker* became so popular," she says, adding with some exasperation that she is frequently asked this question "It's a mystery to me." Arnow is aware that the status of *The Dollmaker* has made her, in the public's eyes, a one-book author. However, she clearly doesn't think of herself along such lines. She emphasizes that she has written several books, both fiction and non-fiction, and one just happened to be much more popular than the others. "I don't have any favorites among my books," she states. "Except the one I'm working on at the moment is always my favorite."

Does she agree with critics who regard her two most recent novels as far inferior to *The Dollmaker?* Arnow's reply is to again exclaim over the mysterious forces governing a book's popularity. "It's an up-and-down world, and no one knows what makes a book sell," she says. "Of course I'm saddened that my recent books weren't as well reviewed as *The Dollmaker.* But again, it's a mystery to me why everyone likes *The Dollmaker.* Why should a book about a big, ugly hillbilly woman be that popular?"

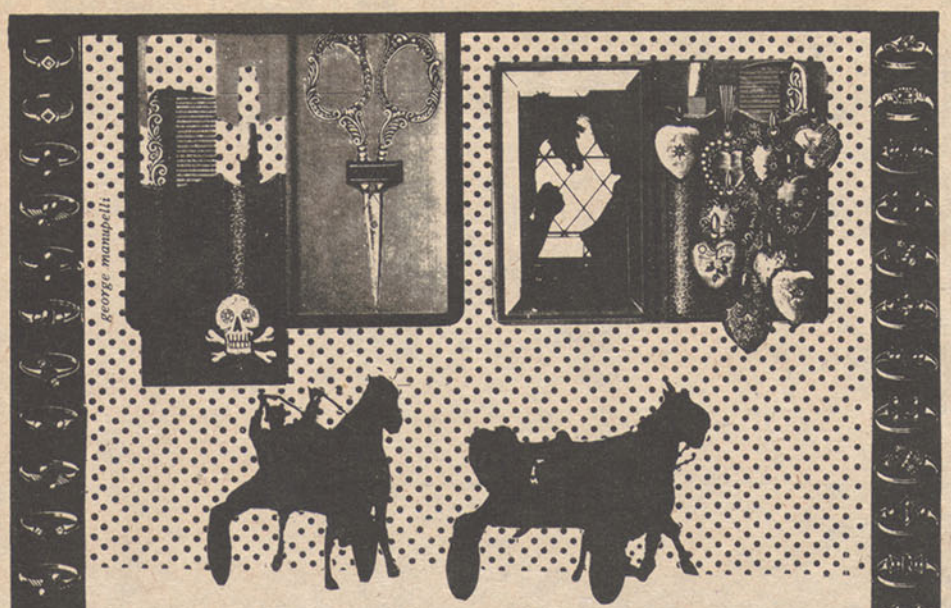
The novel is, of course, much more than that. It is a tale of uprooting, specifically the uprooting of Gertie Nevels and her family who, because of the husband's wartime job in a Detroit factory, move from the Kentucky hills to one of the city's hastily erected housing projects. Gertie's family for the most part becomes "adjusted" to the city — its brutality, its impersonal, machine-worshipping culture. However, Gertie, "the dollmaker," absorbed throughout the book with whittling an enigmatic, possibly Christ-like figure from a block of cherry wood carried from Kentucky, struggles not to "adjust." This struggle is crucial to the drama of the book. As memorable as Arnow's painfully depicted scenes of the housing project are, it may well be the character of Gertie that does the most to lift the book out of the ordinary. "She is both an ordinary human being and an extraordinary one," writes author and critic Joyce Carol Oates in her glowing afterword to *The Dollmaker,* "so real that one cannot question her existence."

□

Both Arnow and her editors were amazed back in 1954 when *The Dollmaker* became an immediate, critically acclaimed bestseller. (Initially an editor had been sent from New York to Ann Arbor in an unsuccessful attempt to persuade Arnow to give her story more "commercial appeal.") Now, more than twenty-five years after its publication, and in its seventh paperback printing since 1972, *The Dollmaker,* unlike most former bestsellers, is still widely read.

Literary critics tend to see the book as a minor but enduring American classic. "There are certainly greater novels than *The Dollmaker.*" Oates writes, "but I can think of none that have moved me more. . . "

Robert Haugh, a University of Michigan English professor whose specialty is modern American literature, says, "I'm sure this book will live on indefinitely.



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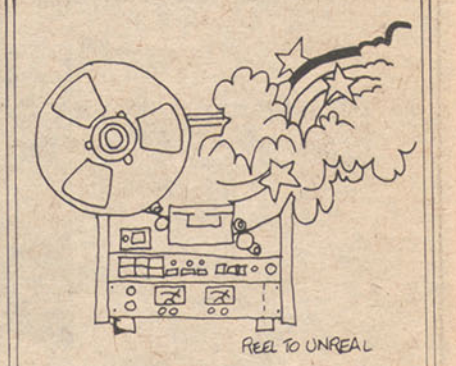

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I don't think there's any question of that."

Some of Arnow's admirers protest that the book hasn't received its fair share of attention. Henrietta Epstein, a Detroit poet and literary critic who is using *The Dollmaker* in a Wayne State extension class on women writers, says flatly, "*The Dollmaker* is a classic American novel and should not be excluded in any study of American fiction. Like too many works by women, it has been shunned and trivialized on the grounds that it's a 'regional' novel or a 'minor classic.' " Author Tillie Olsen shares Epstein's opinions. In her book *Silences,* a highly acclaimed study of "why writers don't write," she lists *The Dollmaker* as one of the neglected works of fiction written by a woman.

Arnow herself isn't inclined to speculate on either the past neglect or the future readership of her work. Nor is she pleased about having her work categorized as belonging to a particular school or philosophy. "I know they've called me a regionalist," she says resignedly. "And lately they've been calling me a feminist writer. No I don't know why that is or what they mean by a feminist. If they're referring to my character Gertie, well, she's a poor example of the independent woman. Her trouble was that she wasn't independent enough."

Not willing to be labeled a feminist, Arnow, who with her husband has lent support to civil liberty and anti-war organizations, was still less than happy to find herself, a year or so ago, somehow receiving mail from the anti-feminist camp. "In the hills we call those people 'aginners,' " she remarks. "They're against everything: Planned Parenthood, birth control, women working."

"In the hills. . . ." Speaking with a drawl uncommon to Ann Arbor, Arnow refers often to the hills of southern Kentucky and middle Tennessee, the area of the Cumberland River Basin. All but one of her eight books are set in this area. Three books, in fact, are non-fiction accounts of the region's settlers and folklore *(Seedtime on the Cumberland,* 1960, *The Flowering of the Cumberland,* 1963, and *Old Burnside,* 1978).

Home for young Harriette Simpson was Burnside, Kentucky, where her father worked in the lumber mills and her mother, a former schoolteacher, raised six children on "just enough to get by." As was the case with many Southern writers, the rich, oral traditions of her area stimulated the act of writing. "My mother and father were great storytellers," she says. "They used to tell me stories of the French and Indian war, ghost stories, all kinds of tales. The true stories were often sad, which bothered me. I used to lie awake nights and change them in my head so that they suited me. You could say I first started to write in my head."

In both her fiction and non-fiction Arnow writes of the quiet Kentucky hills and their beauty, of a way of life less cluttered and corrupted than the urban North's. *The Dollmaker's* Gertie Nevels, cramped and homesick in the box-like Detroit housing complex, remembers "the taste of spring water, the smell of good air, clean air, earth under her feet."

Harriette Arnow remembers the beauty, but at the same time says, "You had to leave. There was nothing for any of us there." Leaving meant attending Berea College and then the University of Louisville, where Arnow's fiction first received attention and encouragement. Her stories began appearing in various literary publications; two were anthologized in *O. Henry Memorial Award Prize Stories.* Her work attracted the attention

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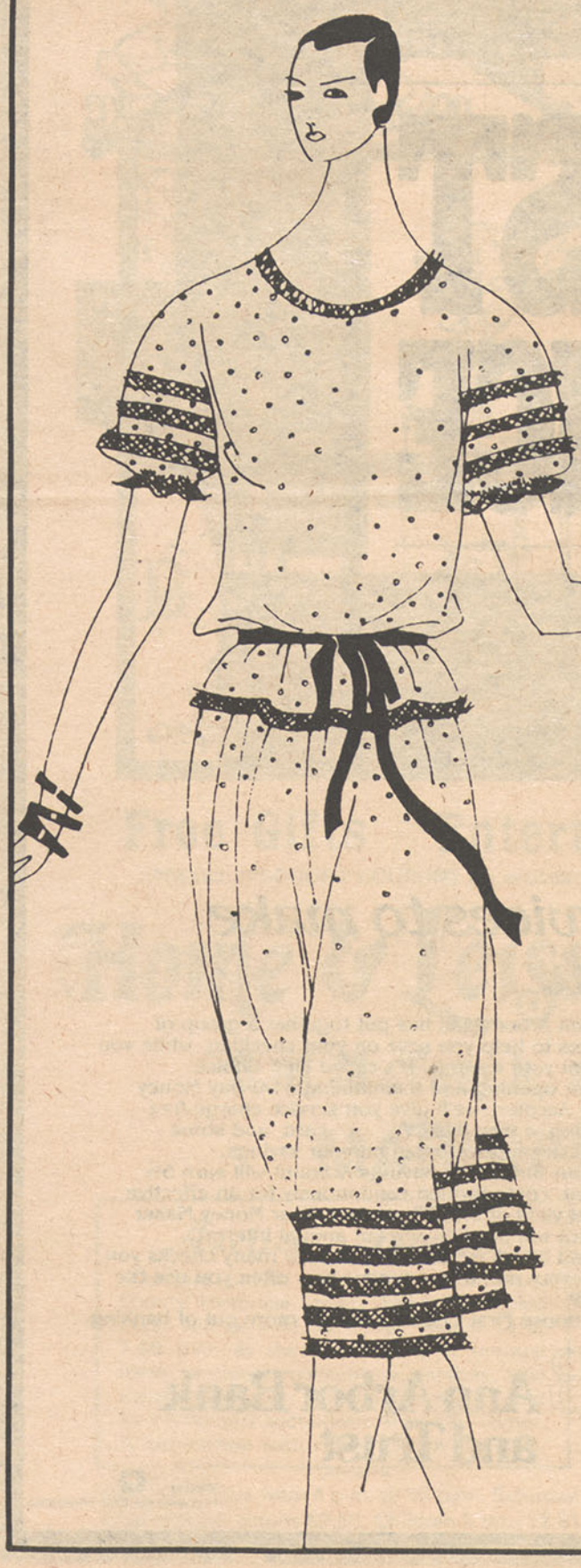

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of the Knopf editor, and that eventually led to the publication of her first book.

"He wanted to know if I had a longer manuscript," she recalls, "and I showed him what eventually became *Mountain Path,* my first novel. He told me to put some action in it, and I put every kind of action you could: moonshining, murder, romance. I wish now I'd left it alone but, my, I was happy when it was published."

Mountain Path was published in 1936. Three years later she married Harold Arnow, a Chicagoan whom she met in Cincinnati. The subsequent birth of their two children, Tom and Marcella, interrupted regular work on her writing, something she states as a fact, not a complaint. "I would have liked to work more on my writing," she says. "I was a very protective mother, determined to always be home with my children. But we've been happy with them. That's important to us." (Their son is a computer specialist in San Antonio, their daughter a New York-based economist.)

The Arnows moved to Detroit during the war years, when Harold Arnow wrote for the *Detroit Times.* They lived in a housing project on the east side of Detroit, similar to the one described in *The Dollmaker.* "Actually the strange thing about those housing projects is that they're really all alike," Arnow says. "I received a letter from someone in Oakland, California who'd lived in a place just like mine."

In 1949, before the Arnows moved to Ann Arbor, *Hunter's Horn* was published, a lengthy but suspenseful chronicle about a Cumberland farmer's obsessive pursuit of the elusive red fox "King Devil." The book was well praised (although one critic objected to the number of childbearing scenes), and is probably Arnow's best known novel next to *The Dollmaker.* Recently issued in paper, *Hunter's Horn* may be arousing new reader interest. The December 1979 issue of *Ms* magazine praised the book as "Harriette Arnow's *Moby Dick,* " another accolade that leaves Arnow characteristically unimpressed. "My," she says when told about the *Ms* review, "isn't that flattering?"

Not until the 1954 publication of *The Dollmaker,* however, did Harriette Arnow find herself sorting out the sometimes mixed blessings of literary acclaim. She says she was glad to be in Ann Arbor when "the fuss" over her bestselling novel began. "With all the celebrities at the university, my little book didn't mean that much. The worst thing though was the phone ringing. I'd come home after driving the children to school and be ready to get back to work and the telephone would ring. One woman wanted to know how do you ever get a book published. Finally I asked her to tell me what kind of book she had written so maybe, just maybe, I'd have some advice. And if you'd believe it, she hadn't even written the book. She said she wasn't about to write unless she knew she could sell it."

Although less frequently than in those early days of publication, the calls continue to come. "They say 'Oh, Mrs. Arnow, I have to tell you I loved *The Dollmaker,*' " she says, hands pressed against her ears as if to shut out the unknown, insistent voices. "Or they tell me they recognize something in my books. One woman called to say my character Hector (from *The Dollmaker*) was really her son-in-law, that I described his looks right and everything. Now I hate to be rude to people, but after she kept repeating he was her son-in-law, not listening to me at all, I finally had to hang up."

Why did she write *The Dollmaker?* "Well, I knew so many people in Kentucky who were migrating," she replies, "and there's practically nothing written

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about emigrating families. I decided I'd write something." Where did Gertie come from? Arnow appears less certain of this. "I don't know exactly where Gertie came from," she says, frowning as though she'd often wondered. "She wasn't anyone I knew. Do you know, I've never been certain what Gertie's face looked like?"

Apart from the three non-fiction books about the Cumberlands, books she says she wanted to write since childhood, she has completed two novels since *The Dollmaker*. *The Weedkiller's Daughter* (1970) portrays the sterile, expensive suburb of "Eden Hills" as seen through the eyes of a brilliant fifteen-year-old. Her only novel set outside the Cumberlands, *The Weedkiller's Daughter* received, perhaps significantly, the poorest reviews. *The Kentucky Trace* (1974), a rather conventional historical novel, attracted little attention upon publication.

Arnow is working on a manuscript now about which she refuses to say anything except that "it has to do with people." For the most part, her days go by as quietly as pages on a calendar. She arises at 6:00 AM and writes steadily until 11:00 or 12:00, working in a paper-strewn study at the side of the house. Her early drafts, she says, are completely done in longhand. Afternoons are spent doing housework (there's no outside help), helping her husband cart logs into their living room fireplace, reading, or taking walks. She visits downtown Ann Arbor once a week or so, usually to shop. Partially because of poor night vision, she and her husband have grown more reluctant to go out evenings. Although she's on the mailing lists of various writers' groups and politically oriented organizations (the ACLU, Women's International League for Peace and Freedom) "it's been years" since she attended a meeting.

Arnow's "literary activities" are generally limited to the summer months, when she and her husband vacation in Burnside for several weeks. Usually, Arnow devotes some of this time to giving readings and conducting writing workshops in various towns and universities in Kentucky and Tennessee. But in Ann Arbor the rest of the year she remains absent from both classrooms and from gatherings of area literati, just working on her writing, not talking about it.

She is sometimes frustrated that it takes her so long to complete a manuscript. Yet she expresses some ambivalence about finally seeing it published. "Until you send a book out it's all yours," she says. "But when it's published it belongs to everyone."

Yet the characters Arnow has created remain especially, if not exclusively, hers. She talks about them with affectionate familiarity, as though speaking about old, known friends. Gertie from *The Dollmaker*, Susie from *The Weedkiller's Daughter* and the others — they provide companionship during the still, slow hours of Arnow's day.

"Susie now," she reflects. "She would have graduated from college now and be in graduate school. Or maybe she'd have a family. I'm not sure. And Gertie. . . I still hope some day to meet a woman who resembles Gertie. I wonder about my characters sometimes. I like to visit them in my mind." □

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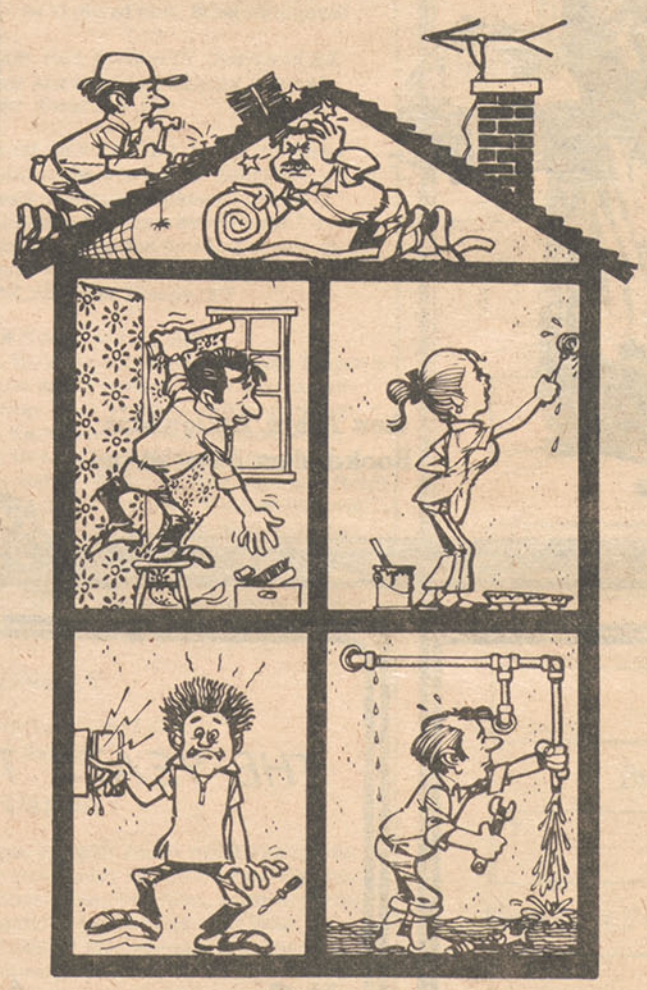

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GET valuable product information . . . see over 75 displays of contemporary residential design components—from the latest building materials (insulation, replacement windows, fireplaces, concrete and asphalt products, etc.) to home furnishings floor and wall coverings, lighting, kitchen appliances and bath fixtures, plus the world of outdoor products—patios, pools, decks, hot tubs and outdoor furniture.

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SPECIAL DISCOUNT COUPONS are available at many county businesses, banks, restaurants & motels.

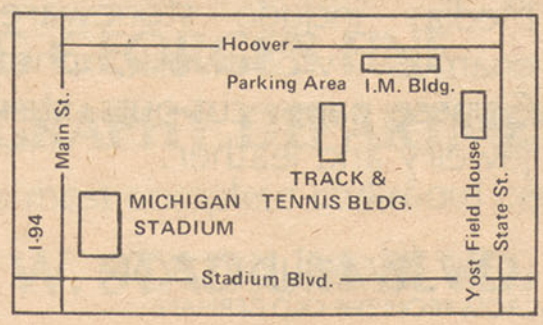
Home & Leisure Living Show

U of M Track & Tennis Building

MARCH 14-16, 1980

Auction Auction

A unique auction to benefit the Washtenaw County Historical Society Museum Building Fund will be held on Friday, March 14 at 7:00 p.m. at the Show. Lots of unusual items: antiques, collectibles, services, new merchandise, even baked goods will be sold by the popular auctioneers, Braun & Helmer. A fun auction with something for everyone.



HOURS: Friday from 4 p.m. til 10 p.m., Saturday from 10 a.m. til 10 p.m. and Sunday from 10 a.m. til 6 p.m.
ADMISSION: Adults $2.50, Children 5 thru 12 $1.50 (5 and under free when with adult) Senior Citizens $1.50

ETHNIC THEATRE FESTIVAL

featuring the following theatrical groups:

Sat. March 22

Val Grey and the KUUMBA Workshop — *Black group from Chicago*

Workshop 9:30-11:30 am

Sun. March 23

ECHOHAWK

Native American group from Wisconsin

Also: Children's play - 2:00 pm

Sat. March 29

EAST/WEST PLAYERS

Asian American group from Los Angeles

Workshop 1:00-3:00 pm

Sun. March 30

EL TEATRO DE LA ESPERANZA — *Chicano group from Santa Barbara, CA*

Workshop 12:00-3:00 pm

Time: 8 pm

MARCH 22, 23 – Lydia Mendelssohn Theater
MARCH 29, 30 – Residential College Theater
Workshops at East Quad, Room 124

For more information, contact

Minority Student Services
763-4188, 763-4184

Tickets for sale at Michigan Union Ticket Central

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LOOK HOMEWARD, ANGEL

by Ketti Frings, from the novel by Thomas Wolfe.

Forceful dramatization of a young man's torturous attempt to escape adolescence.

March 25 thru 30
Curtain 8:00 p.m.

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MON.-SAT. 11 AM to 5 PM

THE YEATS THEATRE FESTIVAL

·PRESENTS·

"Yeats and Modern Drama"

a colloquium

MARCH 19-22, 1980

*

·no admission charge·

*

For Complete Information Call 764-4311

The Yeats Theatre Festival is made possible by a grant from The Michigan Council for the Humanities & is sponsored by U-M C.W.E.S.

CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

Calendar consultants include Lee Berry and Evans Mirageas.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for March events, for example, must arrive in February. All material received by the 15th of the preceding month will be used as space permits; material submitted later may not get in.

EVENTS

2 SUNDAY

ANN ARBOR SYMPHONY ORCHESTRA

Spotlight on the trumpet in Telemann and Haydn concerti for trumpet and orchestra. Trumpet soloist Armando Ghitalla, who recently joined the U-M faculty, was long part of the Boston Symphony Orchestra's celebrated trumpet team of Ghitalla and Voisin, two powerful players and friendly rivals. Ghitalla, in his fifties, is still young as trumpeters go, and he continues to perform with the Boston Symphony Chamber Players.

3:30 PM, Hill Auditorium. Free.

4 TUESDAY

"KEEPING IT TOGETHER": seminar for women

Instructor Jeannie Aten focuses on women returning to school who have multiple roles and conflicting demands on their time; She discusses options and priorities.

1:30 - 4:30 PM in Washtenaw Community College Student Center Building, Adult Resources Center. Free. 973-3624.

5 WEDNESDAY

TRUST AND ESTATE PLANNING FOR WOMEN

Attorney Susan Westerman speaks in the Zonta Club series on financial planning for working women.

7:30 - 9:30 AM, Campus Inn. $3.50 includes breakfast. Call 668-8275.

ARS MUSICA BAROQUE ORCHESTRA

The 13-member Ann Arbor orchestra has recently returned from a very favorable reception in New York. (The N.Y. Times critic loved them.) The only active ensemble of its kind in the U.S., it uses original baroque stringed instruments and facsimilies of baroque wind instruments. Program highlights: Bach's Concerto in A minor for violin and strings (his most famous), Alison Bury, soloist; and Telemann's "Water Music" suite, not the familiar Water Music by Handel, but equally tuneful.

8 PM, Michigan League Ballroom. Tickets $7.50 and $6 at Liberty Music.

"PLANNING YOUR GARDEN" – Project Grow workshop

8 PM, Pioneer High Cafeteria. $5 fee.

6 THURSDAY

RUNNING CLINIC: Training for distance.

Tips on running the Dexter-Ann Arbor run from Pete Hallop ('78 champ), Mike McGuire (Big 10 champ), and Gordon McGinty ('79 Free Press Marathon champ).

7 PM, Tortoise and Hare, 213 E. Liberty (East Liberty Plaza). Free. 769-9510.

9 SUNDAY

NESTING SANCTUARY: a walk at Park Lyndon

The west shore of Park Lyndon has been set aside as a sanctuary where nesting birds can remain isolated from the nature trail. But most resident nesters don't return until April, so this unusual vegetative region (including a cranberry bog) can be explored now. Bring waterproof footgear.

10 AM, Park Lyndon (N. Territorial Rd. 1 mile east of M-52). Carpool meets at Crisler Arena at 9 AM.

"THE GOLDEN STATE OF CALIFORNIA"

"Thrill to the wonders of Disneyland, climb a towering mountain, explore an old ghost town, tour San Francisco by cable car." Travel films narrated in person by Jim Forshee. In the Western Kiwanis travel adventure series.

3 PM, Michigan Theater, $2.

"SHOWBOAT" (1951 film)

The MGM musical on the Michigan Theater's big screen, as it was meant to be seen. An all-star line-up: book by Edna Ferber, music by Jerome Kern, lyrics by Oscar Hammerstein, starring Howard Keel, Kathryn Grayson, Ava Gardner and Joe E. Brown. The legendary Helen Morgan sings (for Gardner) "Can't Help Lovin' That Man," and the legendary Paul Robeson delivers "Old Man River."

8 PM, Michigan Theater. Organ prelude 7:30 PM. $2. Proceeds to Michigan Theater renovation.

10 MONDAY

"SHOWBOAT" (1951 film)

See 9 Sunday.

11 TUESDAY

18th ANN ARBOR 16mm FILM FESTIVAL

The granddaddy of experimental film festivals. Short films, long films, personal poems, documentaries that'll break your heart, 3-minute colorist moving-painting animations, little dramas, passionate letters. Agents from film distributors are joined by many returning celebrities of the Ann Arbor art set, most noticeably Pat Oleszko, who wears many of the elaborately-constructed costumes which she has elevated to an art form in New York.

"At the age of 18 the Festival has left home," festival director Woody Sempliner says. Home was the 400-seat old A & D auditorium. Renting the 1800-seat Michigan Theater is a break with tradition and a gamble for Festival promoters, who hope the more visible and comfortable setting will help turn the Festival into a community-wide event. Everyone will be able to get into the Michigan, whereas the old A & D auditorium was always packed on Saturday night (the big social occasion) and Sunday night (winners' night), and frequently so hot that some people fainted.

Sempliner says the quality of films screened so far has been especially high – not a dog night so far this year, Sempliner says.

3 shows nightly (7, 9, and 11 PM) at the Michigan Theater. $1.75 single admission, $2 on Sunday. Daily series $4.50. Series $20.

ATTACHMENT AND LOSS

Lecture by British child psychiatrist John Bowlby, in International Year of the Child lecture series.

8 PM, Rackham Amphitheater (4th floor). Free. 763-6389.

12 WEDNESDAY

ELLY AMELING, soprano

Lieder sung by a Dutch soprano pre-eminent

SUNDAY IS DARKROOM DAY AT BIG GEORGE'S FINE PHOTOGRAPHY DEPARTMENT.

Every Sunday through March - from 12 noon 'til 5 p.m. - Big George's entire stock of Black & White Paper, Color Paper, and Chemistry will be marked down -

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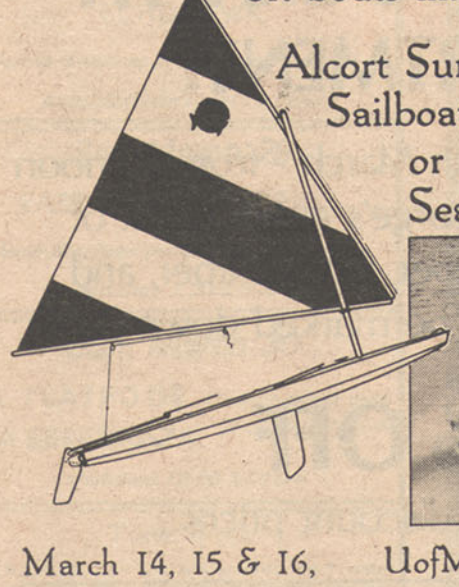

March 14, 15 & 16, UofM Track & Field Building

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ANN ARBOR HOME & LEISURE LIVING SHOW

Be sure to see The ØYSTER Tent
at the University Track & Tennis bldg.
on the U-M Campus Fri. Mar 14,
Sat. Mar 15 and Sun. Mar 16

THE ØYSTER TENT CO. 221 FELCH ST. ANN ARBOR, MI. 48103

CALENDAR/continued

in her art.

8:30 PM, Rackham Auditorium. Tickets $7, $5.50, $4, at University Musical Society, Burton Tower. 665-3717.

18th ANN ARBOR 16mm FILM FESTIVAL
See 11 Tuesday.

13 THURSDAY

"CARMINA BURANA" and "SEVEN DEADLY SINS" – School of Music and Dance Department

Among the most successful artistic productions ever mounted at Michigan was the 1975 combination of Carl Orff's "Carmina Burana," choreographed by Elizabeth Weil Bergmann, and William Albright's "Seven Deadly Sins," choreographed by Gay Delanghe.

"Carmina Burana," subtitled "Profane Songs," is based on poems of the goliards, or wandering scholars, of the 13th century. They wrote of spring, fleshly and courtly love, eating and drinking, sin and the terrors of hell. Critic William Mann writes that Orff has depicted "the immense gusto and color of the goliard's way of life. . . He exhilarates us with his throbbing rhythms and battering-ram tunes; but when he reaches his love scene, no human heart is likely to remain unmoved."

"Seven Deadly Sins" is satiric and tongue-in-cheek. Seven solo dancers, totally unlike the medieval stereotypes, depict the sins. Composer Albright serves as pianist-conductor of a student ensemble.

8 PM, Power Center. Tickets, $6, $5, $4, at PTP ticket office, 764-0450.

18th ANN ARBOR FILM FESTIVAL
See 11 Tuesday.

CHUCK MANGIONE & THE CHUCK MANGIONE QUARTET – Major Events Office

An important force in bridging the gap between popular music and jazz, Mangione's music should nevertheless not be mistaken for jazz itself. Utilizing jazz instrumentation and pop-influenced, syrupy melodies and rhythms, Mangione has won numerous major musical awards over the past few years. His recent hit "Give It All You've Got" served as ABC Sports' theme song for its coverage of the Lake Placid Olympics. *–Lee Berry*

8 PM Hill Auditorium. Tickets $5.50 - $7.50 at the Michigan Union Box Office. Aura Sounde Records, Where House Records and Huckleberry Party Store. Call 763-2071.

14 FRIDAY

ZONTA CLUB RUMMAGE SALE

An annual highlight for devotees of rummage sales. For donation pick-ups, call Mina Service, 662-4389.

4 PM - 8:30 PM, National Guard Armory, 223 E. Ann.

HOME & LEISURE LIVING SHOW/BOAT SHOW

Displays and demonstrations of products, ideas, and services for boating and for the home. Door prizes and free gifts.

4 - 10 PM. 7 PM auction of antiques, merchandise, and services for Washtenaw Historical Society Museum Building Fund. $2.50, $1.50 for seniors and children 5 to 12. U-M Track and Tennis Building.

"BREWSTER McCLOUD" (Robert Altman, 1970) "McCABE AND MRS. MILLER" (Robert Altman, 1971)

An Altman double-feature of his best, a classic Western, and his silliest, "Brewster McCloud." In the latter, Bud Cort lives in the Astrodome, has a fairy godmother (Sally Kellerman), a girl friend (Shelly Duvall in her screen debut, and a desire to fly. In "McCabe and Mrs. Miller," Altman plays against the grain of the Western tradition – the women are prostitutes (not cleaned-up saloon girls); the gunslinger is a juvenile delinquent; the final shoot-out doesn't exactly clear the streets, in fact, it goes virtually unnoticed; there are opium dens in the wilderness; and it's snowing all the time. Warren Beatty and Julie Christie are the gambler and the madam who represent the entrepreneurial spirit of the West, but they are no match for Big Business and spiritual malaise. A film that is rich, startling, funny, sad and unique; a masterpiece.

– Harvey Hamburgh

"Brewster McCloud," 7 PM; "McCabe and Mrs. Miller," 9:15 PM. Natural Science Building Auditorium. $1.50; $2.50 double-feature.

ASTROFEST PROGRAM 88: Earth and Venus

Geology is a branch of astronomy. We can understand our own planet better by comparing it to others than by staying home and devoting all-out attention to it.

"This Land" is a film about the processes that created a particular portion of the surface of our particular planet. It's a magnificent film, on the last half-billion years of the geological history of the contiguous United States. If I tell you it's produced by the Shell Oil Company, your immediate reaction will be that it's a propaganda piece for the petroleum industry. Relax; they let their geologists do it, not their advertising office. The result, in my opinion, is one of the finest science films ever made. If you want to know how the planet-space we occupy came to be, I know no better way to begin finding out.

"Venus Unveiled" is a lecture by the undersigned about the revelation of an entire world we'd never seen before, though it's the closest planet to Earth and the one most nearly like us in size. The problem has been that it's totally covered by clouds made of little drops of concentrated sulfuric acid. Late in 1978 we put our first radar mapper into orbit around it (aboard Pioneer-Venus 1); the near-global map that instrument has now finally produced shows a world unlike Earth or any other planet we've ever seen.

– Jim Loudon

7:30 PM, Aud. 3, Modern Languages Building, Free.

18TH ANN ARBOR FILM FESTIVAL
See 11 Tuesday.

"CARMINA BURANA" and "SEVEN DEADLY SINS"
8 PM. See March 13.

MARSHALL TUCKER BAND – Major Events Office

Following the demise of the Allman Brothers Band, Marshall Tucker immediately became the champion of Southern bogie-rock. Country-influenced, brought to life through the dueling guitars of Toy Caldwell and George McCorkle, the group helped make cowboy music and culture fashionable again. Jerry Eubank's alto saxophone stylings occasionally add a more urban, rhythm-and-blues feel. *– Lee Berry*

8 PM Crisler Arena. Tickets $8 - $9 at the Michigan Union Box Office, Aura Sounde Records, Where House Records, Huckleberry Party Store and all Hudsons. 763-2071.

15 SATURDAY

ZONTA CLUB RUMMAGE SALE
See 14 Friday.
9 AM - 11:30 AM. National Guard Armory, 223 E. Ann.

ANTIQUARIAN BOOK FAIR

25 antiquarian book dealers from the region display and sell used and rare books. Examples of early printing, illustrated books, first editions and other rare books, and autographed books.

10 AM - 5 PM, Pendleton Room, Michigan Union. Free.

HOME & LEISURE LIVING SHOW/BOAT SHOW
See 14 Friday. Saturday hours 10 AM - 10 PM.

BASKETRY DEMONSTRATION

Carol Furtado demonstrates coiling and twining.

11 AM- 1:30 PM, The Wild Weft, Kerrytown. Free.

ROYAL DANCERS & MUSICIANS OF BHUTAN

The Kingdom of Bhutan in the Himalayan foothills has been greatly influenced by Tibetan Buddhism. The dances are performed in colorful costumes and fantastic masks to the music of drums, cymbals, and horns. They enact stories from Buddhist and Bhutanese legend.

8:30, Rackham Auditorium. Tickets $3, University Musical Society, Burton Tower, 665-3717.

THE GEMINI in concert

Twin composers and musicians Sandor and Laszlo Slomovits play assorted instruments (guitars, a mandolin, violin, pennywhistle, and bones) and sing their own compositions and folk songs from their native Hungary and elsewhere, in a highly personal harmonic style.

9 PM, Hillel Foundation, 1429 Hill St.

18TH ANN ARBOR 16MM FILM FESTIVAL

See 11 Tuesday.

"CARMINA BURANA" and "SEVEN DEADLY SINS"

8 PM. See March 13.

16 SUNDAY

HOME & LEISURE LIVING SHOW/BOAT SHOW

See 14 Friday. Sunday hours 10 AM - 6 PM.

UKRANIAN EASTER EGG DECORATING WORKSHOP

Conducted by Cecilia Ference.

1 - 5 PM. To register call the Collaborative Art Workshop, 763-4430. Fee.

"CARMINA BURANA" and "SEVEN DEADLY SINS"

3 PM. See March 13.

18TH ANN ARBOR 16MM FILM FESTIVAL – Winners' showings

7, 9 and 11 PM, Michigan Theater Each show different. See 11 Tuesday.

DAVE BRUBECK QUARTET plus special guest MADCAT RUTH. Eclipse Jazz.

Brubeck has been a seminal leader in jazz composition since 1951. From his famous experiments with the late Paul Desmond in the Fifties and Sixties (from which came his classic "Take Five"), to worldwide tours with his three sons, he has consistently challenged the structures and traditions of jazz. His current group includes saxophonist Jerry Bergonzi, drummer Butch Miles and son Chris Brubeck on bass. Harmonica master and Ann Arbor resident Madcat Ruth, who toured the world and recorded with the Brubeck group from 1972-75, will open the concert. *–Lee Berry*

8 PM, Hill Auditorium. Tickets $5.50 - $7.50 at Michigan Union Box Office, Schoolkids' and both Discount Records.

18 TUESDAY

JURY'S IRISH CABARET

A Dublin revue featuring Irish folk and popular music and costumed dancers. Fiddlers, banjos, harpists, comedians, and stories of old Ireland. Great fun for the whole family, according to someone who saw it in Dublin.

8 PM, Power Center. Tickets $5.50, U. Musical Society, Burton Tower, 665-3717.

19 WEDNESDAY

ORGANIZING A SMALL BUSINESS

Susan Siegel, owner of the Finishing Touch, Ltd., speaks in the Zonta Club series on financial planning for working women.

7:30 - 9:30 AM, Campus Inn. $3.50 includes breakfast. Call 668-8275.

YEATS AND MODERN DRAMA: a colloquium

Instead of emphasizing performances, this year's festival focuses on an academically integrated, humanistic approach, with performances supplemented by critical analyses. and discussion of all aspects of modern drama.

The Festival, sponsored by the U-M Center for Western European Studies, organized by an enthusiastic group of students, faculty, and townspeople, started 3 years ago in Irene Connor's U-M theater class. It is now gaining a following, and participants have big plans for future projects, including commissioning a Yeats opera.

Theater to Yeats was an inter-disciplinary art form, combining poetry, music, and movement into an all-encompassing ritualistic drama – a ceremony into which the audience is drawn. This year's funding, from the Michigan Council for the Humanities, led to the emphasis on discussion-demonstrations and on relating plays by other dramatists to Yeats' ideas.

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Mar. 31 - Apr. 4

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Wednesday, March 5, 8 PM
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Call: 662-3976 for information
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Ann Arbor Zonta Club presents
"Information for Women Today"
Breakfast meeting - 7:30-9:00 a.m.

FINANCIAL PLANNING FOR THE WORKING WOMAN
March 5: Susan Westerman - local attorney "Trust and Estate Planning"
March 19: Susan Siegel - Finishing Touch Ltd. "Organizing a Small Business"
April 2: Susan Seaberg - Northwestern Mutual "Insurance Planning"

Phone: 668-8275 • at the Campus Inn • Cost: $3.50 each

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Come in and see all the new 1980 model boats. Get the best deals ever in new boats. While at the Boat & Recreation Show, visit the Home & Leisure Living Show–all for a single admission–"A Show Within a Show"

BOAT AND RECREATION SHOW
MARCH 14-16, 1980
Track & Tennis Building
HOOVER & STATE–ANN ARBOR

SPECIAL DISCOUNT COUPONS are available at many county businesses, banks, restaurants & motels.
HOURS: Friday from 4 p.m. til 10 p.m., Saturday from 10 a.m. til 10 p.m. and Sunday from 10 a.m. til 6 p.m.
ADMISSION: Adults $2.50, Children 5 thru 12 $1.50 (5 and under free when with adult), Senior Citizens $1.50

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CALENDAR /continued

For a complete schedule of events, call 764-4311. "Yeats Remembered," a personal portrait of Yeats' life by Irish actor Scott Fredericks, 8 PM, Arena Theater, Frieze Bldg. Free.

RUNNING CLINIC: Women and Distance Running

Discussion with Karen Blackford ('79 Free Press Marathon champ), Liz Burt, and exercise physiologist Barb Campaign.

7 PM, Tortoise and Hare, 213 E. Liberty (East Liberty Plaza). Free.

YEHUDI AND HEPZIBAH MENUHIN in concert

The much-honored violinist returns with his sister, a first-rank pianist in her own right.

8:30 PM, Hill Auditorium. Tickets $4 - 12, University Musical Society, Burton Tower, 665-3717.

"THE CONFORMIST" (1970 film)

Alberto Moravia's novel of childhood guilt expiated by conformity to Fascist government was transformed by Bernardo Bertolucci into compelling cinema. In the title role, Jean-Louis Trintignant is assigned to assassinate his former professor, a leftist living in Paris. The film is most memorable for its evocation of the decadent pre-war period, gorgeously photographed in muted colors; for the sultry tango in a Parisian cafe performed by Stefania Sandrelli and Dominique Sanda (precursor of "The Last Tango in Paris"); and the brilliantly orchestrated sequence in the wintry woods that climaxes Trintignant's murderous mission. Presented by Ann Arbor Film Co-op. *– Harvey Hamburgh.*

9:30 PM, Modern Language Building, Auditorium 3. $1.50.

20 THURSDAY

YEATS AND MODERN DRAMA: a colloquium

See 19 Wednesday. For complete schedule call 764-4311. 8 PM: "Yeats Remembered." Arena Theater, Frieze Building. Free.

21 FRIDAY

YEATS AND MODERN DRAMA

See 19 Wednesday. For complete schedule call 764-4311. 8 PM: Demonstration-seminar "A James Stephens Sampler: Of Women, of Men." Arena Theater, Frieze Building. Free.

UNIVERSITY OF MICHIGAN SYMPHONY BAND

The college band that has long set the standard by which others are measured. Robert Reynolds, conductor.

8 PM, Hill Auditorium. Free.

22 SATURDAY

1980 WOMEN'S CAREER FAIR

Professional women in many fields present workshops and job exploration panels. Other sessions on interviewing, resume writing, job hunting, for career changes, assertive interviewing, managing multiple roles, women in leadership roles, and survival skills for minority women.

8 AM - 5 PM. 8 AM registration begins. 9 AM address by Kate Rand Lloyd, editor of Working Woman magazine. Modern Languages Building. Free. For further info and to arrange for free child care, call 763-5911.

BIKE EXPO

Ann Arbor's version of the Cobo Hall boat show. Displays and demos by bike manufacturers, and biking groups. Info? Call 994-2814.

9 AM - 5 PM, Community High, 401 N. Division. Free.

ORIENTAL RUGS

Kit Carpenter discusses their construction, care, and repair.

11 AM-1:30 PM, The Wild Weft, Kerrytown. Free.

YEATS AND MODERN DRAMA: a colloquium. Most events free.

2 PM: The Yeats Theatre Festival Ensemble presents Rilke's "The White Princess" and Henry Jame's "The Monologue Written for Ruth Draper." Discussion follows. Pendleton Room, Michigan Union. 5:30 PM: demonstration-seminar of Yeats' "Resurrection." Terrace Room, University Club, Michigan Union. 6:30 PM: "Irish supper buffet dinner. Reservations only, fee charged. 763-5900. University Club. 8 PM: "A James Stephens Sampler: Of Women, Of Men." Also, Scott Fredericks presents "Yeats Remembered." Arena Theatre, Frieze Building. 9:30 PM: "Evening at the Pub" featuring Irish music. University Club, Union.

"STROSZEK" (1977 film)

Three pathetic and dispossessed Berlin misfits, a fragile old man, a brutalized streetwalker, and Bruno S., the street musician who becomes her unlikely benefactor, travel to the promised land of America, take in New York, and head out to a metaphoric mobile home in forlorn northern Wisconsin. Herzog's bleak vision of such compassionate but bewildered human refuse is relieved by flashes of bittersweet humor. The journey to America is no escape, and the film's final images (a funicular railway to nowhere and an amusement park with imprisoned yet dancing chickens) – inscrutable, sad and beautiful – are among Herzog's most unforgettable. Presented by the Ann Arbor Film Coop. *-Harvey Hamburgh*

"Alice in the Cities" (Wim Wenders, 1970) at 7 PM; "Stroszek," 9:05 PM, Modern Language Building Auditorium 4. $1.50 or $2.50 double-feature.

JIMMY BUFFETT plus special guest J.D. SOUTHER

Singer/songwriter Buffett's image is that of an eccentric, wealthy sailor basking in elegance, decadence and drunkenness. His performances typically blend foot-stomping, countrified rock'n'roll with tender, broken-hearted ballads. Opening the show will be J.D. Souther, a Jackson Browne-Eagles crony who has yet to live up to his advance billing. His songwriting consistently suffers from severe self-pity. *-Lee Berry*

8 PM Hill Auditorium. Tickets $6.50 - $8.50 at Michigan Union Box Office, Where House Records, Huckleberry Party Store and selected Hudsons. 763-2071.

ETHNIC THEATER FESTIVAL: Val Gray Ward and the Kuumba Workshop

This Chicago group "portrays the indomitable spirit of black women" in a piece performed by actress Val Gray Ward, along with a contemporary folk singer, and a dancer.

8 PM, Lydia Mendelssohn Theater. Tickets at the door or Michigan Union Ticket Central; $3, $2 student, children under 12 free. 9:30-11 AM workshop, East Quad, Room 124.

CASINO PARTY

Hosted by the Newcomers' Committee of the U-M Faculty Women's Club. Buffet dinner, music for dancing, and 'gambling money.'

8 PM, Michigan League Ballroom. $12 per person, $24 per couple. Reservations – call Kathy Means at 971-8357 or Joan Eich, 662-9738.

23 SUNDAY

NATURE FILMS with Washtenaw County Parks and Rec.

"Bighorn": Canadian woodsman and wildlife photographer Tommy Tompkins guides narrator John Denver into the realm of the Rocky Mountain bighorn sheep. Music by John Denver. "Greenhouse": the touching story of a young boy who learns to appreciate nature, beauty, and human relationships while repairing a greenhouse he had vandalized.

10 AM, Recreation Center at the County Service Center, Washtenaw at Hogback Roads. Free.

ETHNIC THEATER FESTIVAL: Echohawk

Four Native American folk legends performed in traditional dress to traditional Indian music by the 17-member Wisconsin troupe.

8 PM, Lydia Mendelssohn Theater. Tickets at the door or Michigan Union Ticket Central; $3, $2 students, children free.

Special children's performance of folk legends at 2 PM, free.

"BELLS ARE RINGING" (1960 film)

MGM musical comedy starring Judy Holliday.

8 PM, Michigan Theater. Organ prelude 7:30 PM. $2.

ANN ARBOR CHAMBER ORCHESTRA

This young group is already gaining a regional reputation, and the ornate Michigan Theater has helped create a most pleasant atmosphere for this season's concerts. Almost every group member is a soloist; this month features oboeist Ellen Sudia and violinists Magdalen Heilbronn, Jill Rowley, and Margaret Lang in works by Bach and Mozart.

A rare opportunity to hear Aaron Copeland's Appalachian Spring performed by a smaller ensemble, as Copeland originally intended.

3 PM, Michigan Theater. Tickets $6, 996-0066, or write Chamber Orchestra Society, 903 E. Huron, 48104. Pre-concert brunch at 1 PM, $13.

24 MONDAY

"BELLS ARE RINGING" (1960 film)

See 23 Sunday.

25 TUESDAY

ZZ TOP - Major Events Office

This group is probably Marshall Tucker's primary challenger in the Southern boogie field. Less finesse but more energy. It was years of hard work, rather than airplay, that brought them their loyal following. They started out 9 years ago on an independent label playing the Texas club circuit to crowds as small as one. By 1972, their Annual Barn Dance & Barbecue attracted over 100,000 fans to Austin.

8 PM, Crisler Arena. Tickets $9 - $10 at Michigan Union Box Office, Aura Sounde Records, Where House Records, Huckleberry Party Store and all Hudson's. 763-2071.

27 THURSDAY

"THE CORONATION OF POPPEA" – Monteverdi's opera in English.

Composed in 1642, "Poppea" (pronounced po-pa'-uh) is a masterpiece of psychological realism, dramatically and musically focused on individual character rather than on the elaborate stage trappings of earlier works for court theaters. The subject is the rise of the courtesan Poppea to the Roman throne as Nero's consort. Nero is willful, passionate, hysterical, besotted by his own power and his desire for Poppea. She is ambitious, voluptuous, manipulative, showing real affection only for her old nurse, who is also a schemer. Monteverdi used virtually every musical form known at the time to express the characters' feelings. Gustave Meier is musical director.

– excerpted from "Music at Michigan"

8 PM, Power Center. Tickets $5, $4.50 at PTP Ticket Office, 764-0450.

28 FRIDAY

"THE CORONATION OF POPPEA" – Monteverdi's opera in English

8 PM, Power Center. See Thursday, 27.

MICHIGAN ANTIQUES SHOW AND SALE

66 dealers, largely from the East, in a prestigious show organized by Margaret Brusher of the Antiques Market at the Saline Fairgrounds.

11 AM - 10 PM. Crisler Arena. $2.50.

OLD AND NEW DREAMS - Eclipse Jazz

Formed two and a half years ago for a recording date, this all-star group reunited in 1979 on a more permanent basis. Trumpeter Don Cherry, saxophonist Dewey Redman, bassist Charlie Haden and drummer Ed Blackwell all are alumni of various Ornette Coleman groups. This is reflected in their commitment to Ornette's "harmelodoic" concept - improvising on the emotional essence of a theme rather than on its chord structure. Music that is sometimes harsh but also extremely compassionate and stirringly beautiful.

8 PM, University Club, 530 S. State. Tickets $6 at Michigan Union Box Office, Schoolkids' and both Discount Records. 763-2071.

29 SATURDAY

MICHIGAN ANTIQUES SHOW AND SALE

See 28 Friday. 11 AM - 10 PM.

ETHNIC FESTIVAL: East/West Players in Review

Vignettes from plays about the Asian-American experience, originally presented at

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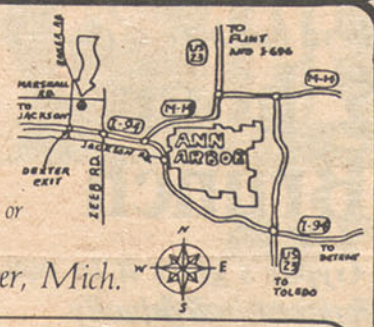

PLACE: *6869 Marshall Rd. Dexter, Mich.*

MARCH 14	*Dan Casriel, M.D.*	**"New Identity Process: A Road to Happiness"**
MARCH 28	*Lynn Metcalf, M.A.*	**"Personal Power"**
MAY 9	*David Schiffman*	**"Self-Acceptance: The Freedom To Be"**
MAY 23	*Michael Brown, Ph.D.*	**"Inviting O.K.ness: The Art of Winning"**
JUNE 6	*George Ebeling, M.S.*	**"The Hard Times: Ages 20-60"**
JUNE 20	*Dan Casriel, M.D.*	**"Love and Sex in Caring Relationships"**

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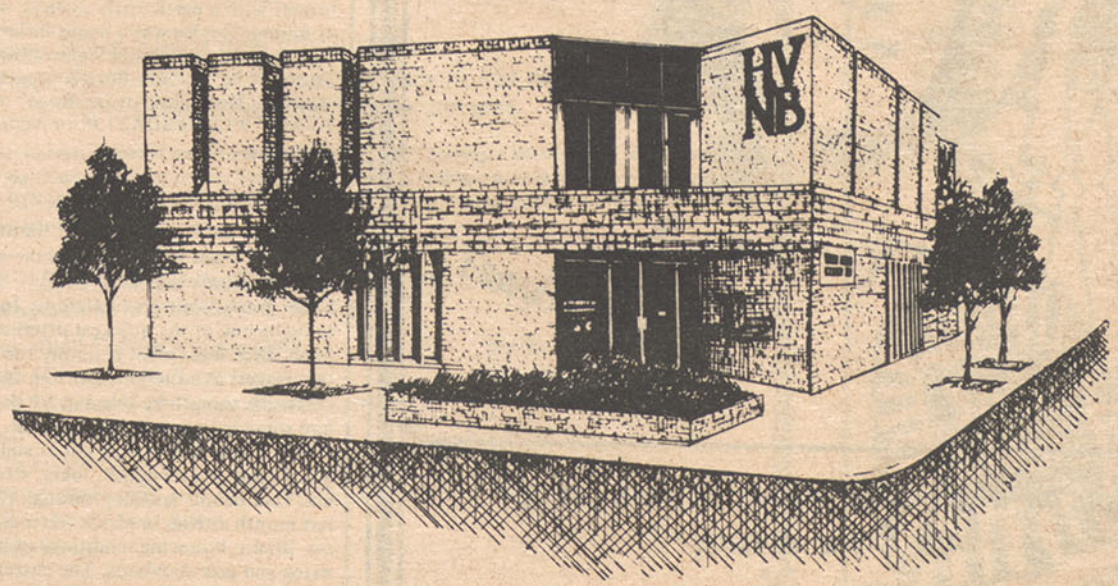

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CALENDAR /continued

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8 PM, Residential College Theater, East Quad. Tickets at the door or Michigan Union Ticket Central, $3, $2 students. Workshop 1-3 PM, East Quad, Room 124.

"THE CORONATION OF POPPEA" – Monteverdi's opera in English

8 PM, Power Center. See Thursday 27.

30 SUNDAY

MICHIGAN ANTIQUES SHOW AND SALE

See 28 Friday. 11 AM-5 PM.

"THE CORONATION OF POPPEA" – Monteverdi's opera in English

3 PM, Power Center. See Thursday 27.

ETHNIC THEATER FESTIVAL: El Teatro de la Esperanza

Bilingual drama with music by a Chicano group from California now on national tour. The story of a Mexican family which immigrates to the U.S. after the Mexican Revolution, to be deported in the Depression, and later to reunite under ironic circumstances. Billed as "a warmly human portrayal."

8 PM, Residential College Theater. Tickets at the door or Michigan Union Ticket Central, $3, $2 students. Workshop 12 noon - 3 PM, East Quad, Room 124.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill, 761-1451.

Closed until March 14 for spring vacation. MAR. 14-15: *Joe Hickerson.* Folklorist, singer of droll and unusual songs. Head of Library of Congress Folk Music Division. MAR. 21-22: *Utah Phillips.* Outrageous songs and stories from the "Golden Voice of the great Southwest". MAR. 20: *Joe & Antoinette McKenna.* Special St. Patrick's Day (well, close) celebration of traditional Irish folk music. MAR. 28-29: *George Gerdes.* Comic songwriter/performer with a particularly cynical, wry sense of humor. Gerdes was a major influence on the development of Loudon Wainwright III's absurdist style. In fact, the two wrote "Dead Skunk in the Middle of the Road" at the Ark. EVERY WEDNESDAY: *Hoot Night.* Open mike.

THE BLIND PIG, 208 S. First, 994-4780.

Seating at the Pig is extremely limited, so it's advisable to get in before 9 PM on weekends. MAR. 1: *Rockabilly Cats.* MAR. 7-8: *Dick Siegel & His Ministers of Melody.* In addition to being one of the quickest jitterbuggers in town, Dick leads what is simply the liveliest, swingingest band to emerge from the area in years. His soon-to-be-released LP should gain him some national attention. MAR. 14-15: *Stuart Mitchell.* A man, a guitar and a ton of wit. Singer, impressionist, joker, storyteller, nut. Had people laughing through their tears last month at Rick's. MAR. 21: *2-5-1 Orchestra.* Bright, bouncing renditions of big band swing and jazz standards. The current lineup is highlighted by the rapid-fire trumpet of Kalle Nemvalts and the fluid alto sax of young Dave Mann. Years from now, someone will erect a statue to leader David Swain for his contribution to Ann Arbor life. MAR. 22: *McDuff.* MAR. 28-29: *Wendell Harrison & Harold McKinney.* Ragtime to contemporary jazz from the veteran saxophone/piano duo from Detroit. Joined this weekend by Harold's wife, vocalist Michelle McKinney. EVERY MONDAY: *Boogie Woogie Red.* Barrelhouse piano and blues vocals. Red has played with the greats, toured Europe and, as he gets older, takes the bus in from Detroit for his weekly engagement at the Pig. When he's hot, he sizzles. Everyone owes it to him/herself to catch Red at least once.

THE COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Music on weekends only. No cover, however drink prices are hiked instead. MAR. 1: *Semblance.* Solid, straight-ahead jazz and funk led by Dana Gross and her sharp tenor saxophone tone. Recently bolstered by the arrival of veteran guitarist Dave Mason. MAR. 7-8: *Driving Blind.* Bluesy rock. MAR. 14-15: *Stark Raving Revue:* Fusion of blues-rock-jazz. MAR. 21-22: *Semblance.* See above. MAR. 28-29: *A^2 Quartet.* Intricate, yet accessible contemporary fusion jazz. Andy Adamson-Randy Tessier-Don Cooley rhythm section is among Ann Arbor's busiest, working with Trees and Stark Raving Revue as well as this group.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dependably excellent jazz quartets and quintets. Often composed of players from different groups who do not normally perform together.

THE EARLE, 121 W. Washington, 994-0217.

As the restaurant gets its feet solidly planted, the music program has lightened from horn-led ensembles to the softer, more accessible sounds of jazz trios and solo piano. Second and third sets pack more punch. MAR. 1: *Bob Wilson Trio.* MAR. 7-8: *Wendell Harrison & Pam Wise.* Sax and piano. MAR. 14-15: *Howard White Trio.* A fine, inventive trio made up of White, Dave Koether from Melodioso, and Andy Sacks from Misbehavin'. Guitar/piano duets compose the first set. The next two move to jazz standards, swing tunes, and contemporary jazz and Latin. MAR. 21-22: *Misbehavin'.* Swing vocals from the forties to present. MAR. 28-29: *Howard White Trio.* See above. EVERY SUNDAY & MONDAY: *Bob Wilson.* Solo piano. EVERY TUESDAY thru THURSDAY: *Ron Brooks Trio.* The trio setting offers a better opportunity to witness Ron's nationally recognized prowess on the acoustic bass. Still, it only whets the appetite for Mixed Bag, Ron's currently inactive sextet.

MR. FLOOD'S PARTY, 120 W. Liberty, 994-5940.

MAR. 1: *Steve Newhouse & the Nukeabillies.* Raucous and rowdy country-flavored rock'n'roll led by wildman Newhouse. Recently banned from Rick's after his passion-filled music consistently drove crowds to a frenzied state, a condition that might net a raise at some clubs. MAR. 2: *Andy Boller.* Piano/vocals with friends sitting in. MAR. 3: *Steve Newhouse.* Solo. MAR. 4: *Jay Sielstra.* MAR. 5: *A^2 Quartet.* See Count. MAR. 6: *Sailcatz.* Four-piece R&R outfit featuring Brophy Dale on guitar and Al Hill on piano. MAR. 7-8: *Stoney Creek.* Country-rock. MAR. 9-11: *Emerald City.* An energetic young band combining album-oriented rock with mid-Sixties favorites. Guitarist Sam Clark sparkles. MAR. 12: *Steve Newhouse & the Nukeabillies.* See above. MAR. 13: *Footloose.* Country-bluegrass. MAR. 14-15: *5 Guys Named Moe.* Spirited, authentic bluegrass from the heart of Ohio. Features Moe on banjo, Moe on guitar, Moe on mandolin and washboard, Moe on fiddle and Moe on acoustic bass. MAR. 16: *Neil Woodward.* MAR. 17: *Steve Newhouse.* See above. MAR. 18: *Don Tapert.* MAR. 19: *A^2 Quartet.* See Count. MAR. 20-22: *Dick Siegel & His Ministers of Melody.* See Blind Pig. MAR. 23-25: *Sailcatz.* See above. MAR. 26: *Steve Newhouse & the Nukeabillies.* See above. MAR. 27-29: *Deadly Earnest & the Honky Tonk Heroes.* Kick-up-your-heels country-rock derived from early Texas swing. Their Ann Arbor debut.

THE NEW OLD BRICK, 109½ N. Main, 761-5451.

Located in a spacious loft above the Star Bar, the Brick possesses an atmosphere conducive to everything from modern dance to reggae to rock'n'roll to avant-garde jazz. Serves as a gallery for area artists by day. MAR. 1: *Melodioso.* Convincing Latin island music with a little jazz on the side. New saxophonist Pete Kahn provides added depth. MAR. 14-15: *Trees.* Swinging, homespun country-rock enlivened

by rich female vocal harmony. Originals and older material.

RICK'S AMERICAN CAFE, 611 Church Street, 996-2747.

Casual, come-as-you-are gathering place, featuring live music and dancing six nights a week. Less crowded earlier in the week. MAR. 1: *Vantage Point:* Jazz saxophonist, blues pianist and rock guitarist and (with rhythm section) make rollicking, danceable old-wave rock music together. More vocals being worked in lately. Just back from a gig with Chuck Mangione at the Olympics. MAR. 6: *Blue Front Persuaders.* Swingin', stingin' rhythm-and-blues that sets your toes-a-tappin' uncontrollably. Named in honor of the illustrious Blue Front magazine store on Packard St. Members look like an updated version of Zappa's Ruben & the Jets. MAR. 7-8: *Emerald City.* See Flood's. MAR. 10: *Trees.* An acoustic branch of the popular sextet (see above). Features guitar and flute rather than electric accompaniment. MAR. 11: *Eclipse Jazz Open Jam Session.* Hot jazz and related matters performed by many of the area's best players.

Musicians are invited to participate. David Swain calls the tunes and directs traffic onstage. MAR. 12-13: *Buckeye Biscuit Band.* Reportedly the best country-influenced rock band to come out of Ohio since Pure Prairie League. Known for their five-part harmonies. MAR. 14-15: *Trees.* See New Old Brick. MAR. 17: *Pontiac Pete & the Bonnevilles.* Harp-playing Pete has borrowed George Bedard from Steve Nardella's group and three of the Blue Front Persuaders to perform only scattered dates as time permits. Serious rockabilly. Call the club for details on the St. Pat's Bash. MAR. 18: *Sailcatz.* See Flood's MAR. 19: *Melodioso.* See New Old Brick. MAR. 20: *Semblance.* See Count. MAR. 21-22: *The Herbal Experience.* The real stuff – authentic reggae from Kingston, Jamaica. Knocked everybody out last month at the WCBN Benefit Bash. A second single is due soon. MAR. 24: *Bill Barton & Myron Grant.* From Footloose. MAR. 25: *Eclipse Jazz Open Jam Session.* See above. MAR. 26-27: *Waves.* Reggae, jazz and Motown from a hybrid American-Jamaican group from Madison. MAR. 28-29: *Dick Siegel & His Ministers of Melody.* See Blind Pig. MAR. 31: *Steve Newhouse.* See Flood's.

SECOND CHANCE, 516 E. Liberty, 994-5350.

With rare exceptions, the Chance features very loud Top-40 rock bands Wed. through Sun. Monday and Tuesday fare is usually less predictable. Atmosphere and attitude reflect the club's rock'n'roll philosophy – get wild, have a good time, but mind your manners around the staff. MAR. 1-2: *Moriah.* MAR. 3: *Cinema.* MAR. 4: *Honey Boy.* Detroit rock featuring some ex-Rockets. MAR. 5-9: *Salty Dog.* MAR. 10-11: *Steve Nardella Band.* High quality, vintage rock'n'roll and rockabilly. Success of "It's All Rock'n'Roll" LP has landed him lots of out-of-town work. He's been laying low locally to enhance the "special" quality of this engagement. MAR. 12-15: *Magazine.* Rock originals and covers. Formerly Masquerade. MAR. 16: *Dead Boys.* Authentic punk by New York punks. Knack and Romantics look like the Beach Boys by comparison. MAR. 17: *Celebration.* MAR. 18: *Nymbus.* Straight-ahead funk. Familiar bassist Karl Hildebrand's kid brother John on drums. MAR. 19-23: *Cub Koda & Mugsy.* MAR. 24: *The Look.* Detroit power-pop. MAR. 25: *Vantage Point.* See Rick's. MAR. 26: *Semblance.* See Count. MAR. 27-30: *Dr. Bop & the Headliners.* Ridiculous, highly entertaining Fifties rock'n'roll complete with tuxes and shades. MAR. 31: *Cub Koda & Mugsy.*

THE STAR BAR, 109 N. Main, 769-0109.

MAR. 1: *Trees.* See New Old Brick. MAR. 6: *Bigmouth Blues Band.* MAR. 7-8: *Blue Front Persuaders.* See Rick's. MAR. 13: *Sailcatz.* See Flood's. MAR. 14-15: *Dick Siegel & His Ministers of Melody.* See Blind Pig. MAR. 20: *Fender Brothers.* Hot rhythm-and-blues, MAR. 21-22: *Melodioso.* See New Old Brick. MAR. 27: *Semblance.* See Count. MAR. 28-29: *Rockabilly Cats.* EVERY TUESDAY: New-Wave bands from Detroit-Ann Arbor area. EVERY WEDNESDAY: Reggae Dance Party. Your hosts Michael Kremen and Brian Tomsic treat your mind and body to the latest and the greatest in reggae and New Wave records.

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Ann Arbor Recreation Department Spring 1980 Term Registration

CITY OF ANN ARBOR MICHIGAN

Evening Registration

When: March 3 and 4 from 6:30-8:30 p.m.
Where: East Cafeteria of Pioneer High School, 601 W. Stadium Blvd.
Enter the building at the flagpole entrance.

In-person registration on these two evenings is strongly encouraged, as classes will be filled on a first-come, first-served basis. In-person and mail-in registration will continue at the Recreation Department Office as long as class or league space is available.

The Ann Arbor Recreation Department will offer the following programs during the Spring 1980 Term:

Racquetball Classes and Leagues
Youth (Grades 1-9) Soccer
Youth (Grades K-2) Fundamental Gymnastics
Youth Instructional Swim
Youth Gymnastics
Youth (Grades 4-9) and Adult Tennis Classes
Adult Instructional Swim
Fitness Swim
Swim and Slim
Advanced Lifesaving
Water Safety Instructor
Karate
Scuba
Yoga

For complete details on these programs, refer to the Winter/Spring brochure available at the Recreation Department Office, area schools, libraries, banks, and city and county buildings. Or call the Recreation Department at the number listed below.

Ann Arbor Recreation Department
2250 S. Seventh
Phone 994-2326
Office hours: 8 a.m. - 5 p.m.
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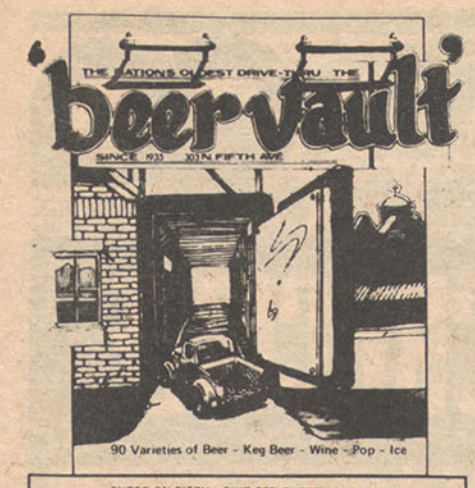

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Recommended: Veal Française, Veal Oscar, Tournedos Forestiere, Sea Food Creole, Crêpes Niçoise, Spaghetti with Carbonara Sauce among many other fine selections.

Price Range: A la carte menu with salad bar and side dish of spaghetti included with entrée. Prices closely reflect cost of ingredients. Spaghetti $4.95 - $7.50; Noodles $5.95; Veal $8.25 - $10.50; Steaks and Beef Tenderloin $9.95 - $11.75; Sea Food $8.95 - $9.25. Lunch from $2.50 - $4.95 includes many dinner items at reduced prices plus Ann Arbor's biggest $2.50 lunch — spaghetti with meat sauce, salad bar, and bread. Tuesday is oyster night with six cooked oyster entrees. $6.95 - $9.95.

Reservations: None. VISA and Master Charge accepted.

Hours: Lunch — Tues. - Fri. 12-1:30
Dinner — Tues. - Sat. 5-10
Sun. & Mon. 5-9

Wheelchair Access: None.

Peter Yates

Owner-chef Greg Fenerli in his tiny kitchen.

Strong opinions make for good food at the Oyster Bar

By ANNETTE CHURCHILL

People sometimes call me to find out if I've discovered a superb little restaurant that I'm keeping up my sleeve for a future column. The answer, alas, is no. But I'm happy to tell them about one restaurant in town that still gives me pleasure after repeated visits there over several years — Oyster Bar and The Spaghetti Machine. An analysis of what is right about this place points up what is wrong with so many area restaurants.

Tucked into the basement of the old Rubaiyat at the corner of First and Huron, the restaurant is entered from Huron through a side door that looks like a loading access to the building. The plainness of the approach suggests the possibility of discovery and surprise inside. In bad winters, like last year's, the sidewalk has been very nearly impassable, and, to get another negative comment out of the way, the vestibule has a dank basement odor, mixed up with the smell of a cleaning compound or something. A hint of it persists in the dining room as well.

But never mind. Soon the fragrance of steaming entrees will predominate. Meanwhile, look around.

You are in a tavern of indeterminate nationality but Mediterranean in feeling. The exuberance and excited overstatement of this decor is the personal expression of owner and chef Greg Fenerli. In this one-time auto dealership, raffia-wrapped Chianti bottles and antique copper cooking utensils hang from the "rafters." A wrought-iron screen, tile-roofed "porch," and rough, somewhat dirty plaster walls suggest an old *trattoria* in an Italian town, and red checked tablecloths enhance the effect. At dinner the room is often drenched in the full sound of Italian opera — typical of the peremptory Fenerli approach, which seems to say, "I like opera, preferably loud. If you don't like it, don't come." Bold strokes like this give a place personality.

Notice that the menu is not written in fake Olde English, does not rhapsodize in its descriptions of the food, and puts out no sweet-talk about "for your dining pleasure." On the contrary, the first page lists half a dozen statements of policy, paraphrased as follows: "We're not in business for our health, so there's a $3.50 minimum at dinner. Doggy bags are a pain in the neck, so we don't handle them. Sometimes we run out of things — cooking too much is wasteful and we don't use leftovers. Some people don't like whole wheat noodles so don't order them unless you know what you're doing. If somebody steals your coat, don't blame us. Don't look for authentic "ethnic" cuisine here. We just cook good food."

Concentrate on the last statement, which accurately describes what goes on here. The names for things on the menu indicate the type of dish, but they have been assigned with a rather free hand. These are not classic renditions. They are Fenerli versions with sharply distinctive flavors. The various dishes have been carefully thought out and executed with ingredients of uncompromising quality. Where else in Ann Arbor are you presented with food involving such prodigies of expensive ingredients — like oceans of butter, heavy cream, Jarlsberg cheese, Marsala wine, prosciutto, capers, walnuts, worth-their-weight-in-gold pine nuts, and cognac, to name a few? Where else is the description "stuffed with crab meat" so generously realized?

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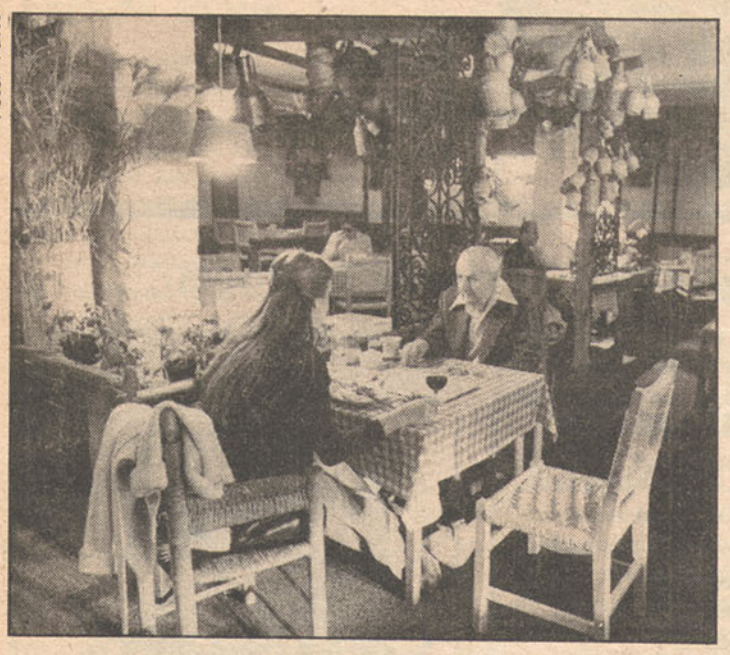
Peter Yates



". . . a tavern of indeterminate nationality but Mediterranean in feeling."

Here are a few specific things that pleased me on recent visits to the Oyster Bar. The salad bar was nicely prepared and offers very good homemade dressings plus Greek brine-cured olives and pickled capers — all you want. Veal Française ($8.25), which is not browned but merely warmed through in butter, was a mild-flavored meat against which the lovely buttery and herbed sauce stood out. Osso Bucco (braised veal shanks, $7.95) was a shade dry on one occasion, but very tasty. Veal Oscar (veal stuffed with loads of crab meat, mushrooms, cream and cheese, at $10.95) was a sinfully good ooze of richness and flavor. The beefsteak offerings, sautéed in butter rather than broiled, were sauced to good effect. The Tournedos Forestiere (beef tenderloin with mushrooms and cognac, $10.95) was my favorite.

Seafood Creole ($9.95) was aggressive with cayenne pepper, hot enough to make you pant. Crêpe Niçoise ($9.25) — filled with shell fish and covered with cheese — came as a huge, deliciously fattening portion. Clam sauce for spaghetti had lots of clams in it, and the carbonara sauce made with raw egg, cream, parmesan cheese, garlic, and bacon was outstanding among thirteen good pasta sauces available. The bread served here is a large, soft-crusted loaf with a chewy texture and a nice round flavor.

Of the three standard desserts, cannoli seemed tooth-achingly sweet to me, though my companion enjoyed it. My favorite was the lighter crême caramel. Dessert specials change in rotation.

Tuesday night is "Oyster Night" at the Oyster Bar and The Spaghetti Machine, when some of the types of sauces mentioned above plus still others are applied to roasted oysters that join the standard menu.

Lunch offerings include many items from the dinner menu at greatly reduced prices. A startling bargain at lunch are blue point oysters on the half shell for $1.85 for five. Crêpe Niçoise ($3.75,) Veal Française ($4.25,) and Shrimp or Scallops Maria ($4.95) are typical selections. Soup and salad at $2.50 and spaghetti with five sauce choices, bread, and a trip to the salad bar, also $2.50, are excellent values. A Friday lunch special of "sole" tasted more like frozen cod or hake and was merely O.K. Wienerschnitzel turned out to be one of those loosely-named items. It was batter-dipped and deep fried and while it was all right, it suffered from comparison to the crumbed and butter-sautéed real thing. I always order mushroom soup when it is offered here. It comes in a clear broth, is loaded with mushrooms, and is delicious.

Over all, this menu is unusual in its variety. The food is prepared with ingredients of high quality. Fenerli is unpretentious in his aims; he imitates nothing slavishly and makes no ill-fated tries at ultra-sophistication. I call this "Real Food." It is just plain good. □

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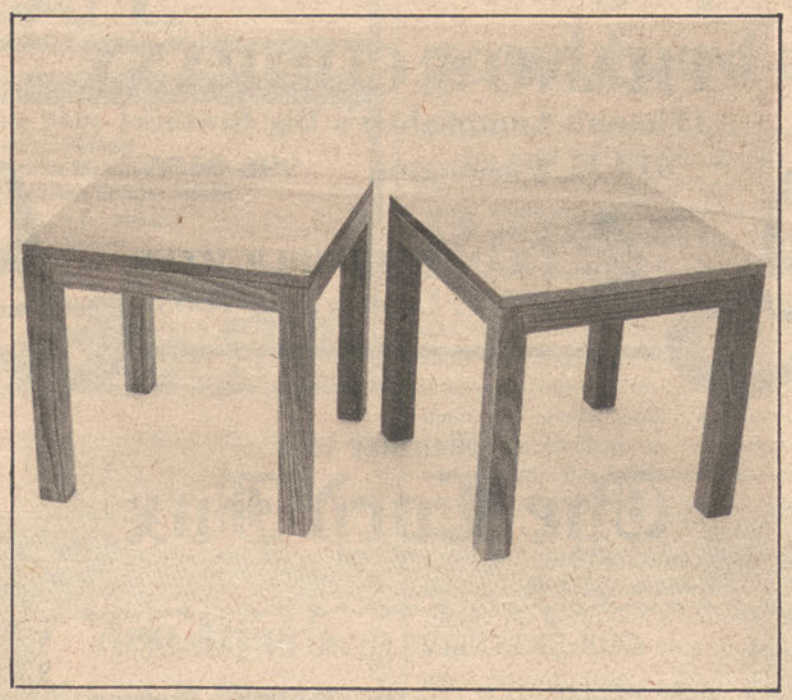

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CHANGES

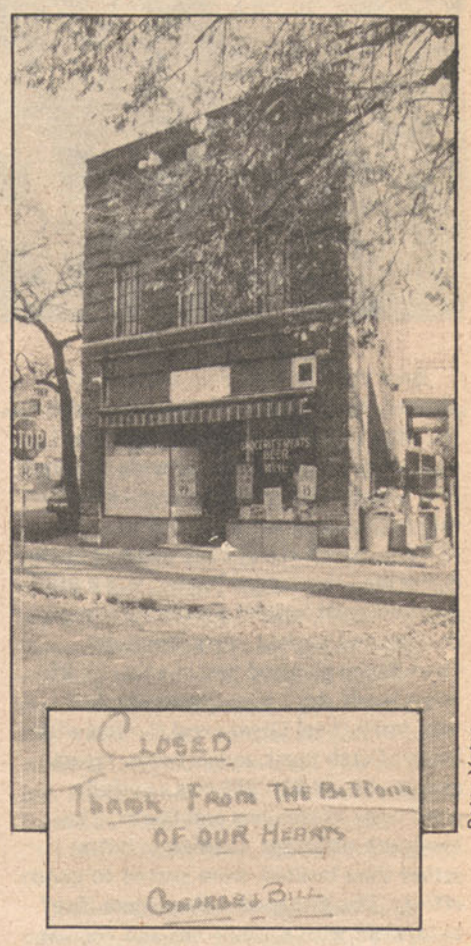
Selected reports on major changes in retail businesses and noteworthy buildings

Diroff's Grocery has closed its doors.

Diroff's Market has closed. A neighborhood institution on Detroit Street at Kingsley since 1902, it had been operated for decades by brothers William and George Diroff, who took over from their fathers before them. Before 1921 it was known as Disderide's. (Readers may recall Milo Ryan's vivid description of Disderide's charms in his article "Growing Up on East Kingsley" in the September *Observer*.) Kerrytown developer Art Carpenter has purchased the building; his plans for it have not been completed.

A miniature grocery with fresh produce (including turnip and collard greens in bulk) and an excellent meat counter, Diroff's was unlike many old corner groceries which live on as stripped-down convenience stores selling mainly beer and wine. The building and fixtures were meticulously maintained, and the decorative metal ceiling was especially nice. Diroff's clientele was diverse: many students and black people from the surrounding neighborhoods and others who knew it offered the best deal on bacon in town, with the rind still on for making soup. Other ethnic specialties included ham hocks, Sukiyaki beef, frozen rabbit (both Chinese and domestic), and possum.

The Diroff brothers didn't want to be interviewed, but during the last weeks the store was open, they often talked to familiar customers about how rewarding the business had been, despite the long hours and obvious hassles. They especially enjoyed knowing so many different kinds of people, they said.



Peter Yates

Diroff's Market was a distinctive part of a lot of people's lives. It will be missed.

Leopold Bloom's Gallery: apotheosis of the cocktail lounge.

The most civilized place in town to have a drink is quite probably *The Gallery* above Leopold Bloom's restaurant, 118 West Liberty, which has been open since mid-December. It's like the downtown living room of a wealthy collector of early twentieth-century lamps, art glass, and costly bibelots. Brick walls, Oriental carpets, and leather chairs and couches create a warm, comfortable look; the visual effect of ten unusual lamps can be striking after a couple glasses of wine. One lamp, with a rural scene reverse-painted on a clear, textured shade for a misty effect, has a circulating fountain of water at its base. Rococco picnickers cavort on another such shade, and a display case holds a memorable dark green dome lamp with small red flowers, intricately fashioned of small, triangular bits of glass.

The Gallery is a combined cocktail lounge/waiting area for Leopold Bloom's restaurant downstairs and a display showroom for owner Ned Duke's antique business. The lamps cost up to $10,000; Louis Icart engravings of red-lipped, languorous women are also prominently displayed. "Not the place for the leather motorcycle-jacket set," one person commented. $500 sheepskin coats and gold neck chains look more at home here. For $2 or $3, however, one can have a generous glass of vintage wine. Hours: 5 to 10 PM week nights, 5 to midnight Friday and Saturday, 12 to 5 PM on Sunday.

Peter Yates

Facade loans.

Most of the noteworthy facade improvements downtown have been financed by low-interest loans sponsored by the Ann Arbor Development Council, the development arm of Ann Arbor Tomorrow, the downtown revitalization organization. Loans up to $20,000 can cover restoration or renovation of building exteriors, sign improvement, and landscaping. Completed projects include the buildings housing the Del Rio, the Earle, the Old Town, Old Brick Refinishing, Marty's Men's Wear, Wild's Men's Store, the Liberty Inn, attorney Peter Bilakos' Ann Street offices, the Downtown Racquetball Club, The Peaceable Kingdom, and The Plumed Serpent.

All major Ann Arbor lending institutions participate, and interest rates are half a percent above the re-discount rate — which means 13⅛% right now. That may seem like a lot until compared with standard commercial loans for typical construction jobs, which are often 15¾% and up.

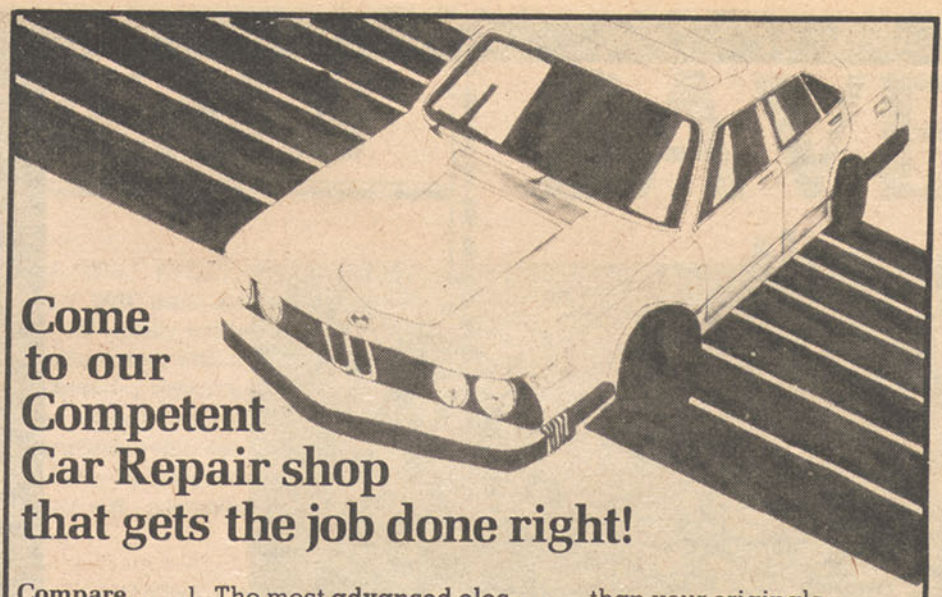
Ann Arbor Tomorrow is currently soliciting new applications. For a brochure and further information, call 665-0621 or stop by 122½ East Liberty.

Assorted Notes

It was always incongruous to see a store specializing in emeralds sitting in the middle of the Maple Village parking lot across from K-Mart. Now, finally, *Furatena Imports de Colombiá* has moved downtown, closer to its natural clientele. Its new home is 214 East Washington, owned by Ned and Fred Shure (of Ned's Books in Ypsilanti, and also Barton Brooks Associates, real estate investors), and newly renovated by architect Tom Martone. Readers may recall the blue metal panels that covered the 1892 brick building when it housed Tandy Leather and Clark and Phillips Heating. Furatena owners Winston and Carol Parker deal in emeralds, rubies, opals, and other precious and semi-precious gemstones, Colombian handcrafts and jewelry from around the world.

Three art-related businesses will soon move into the street-level space in Washington Square, on Fourth Avenue at Washington, where White-Haines Optical and Beneficial Finance were housed until recently. Antique dealer Jim Flanigan will open *Premiere Galleries* in the corner space. He had run a shop in Clinton, then moved into a restored, century-old farmhouse south of Ypsilanti and sold from his home. His stock consists largely of clocks and lamps, including some pieces by Lewis Comfort Tiffany valued up to $50,000. Next door, George Domsic, owner of Briarwood's Odyssey Gallery which specializes in limited-edition prints, will open another gallery downtown to reach a different market from Briarwood's. Next to him, custom framer Bob Smiley will open a frame shop. He does Odyssey's framing now, and will continue to do so.

Community Newscenter, in Michigan Square at Liberty and Division, is expanding into the space recently vacated by Orthogonality. The move will triple the store's floor area, making it about the size of the South University Community Newscenter.



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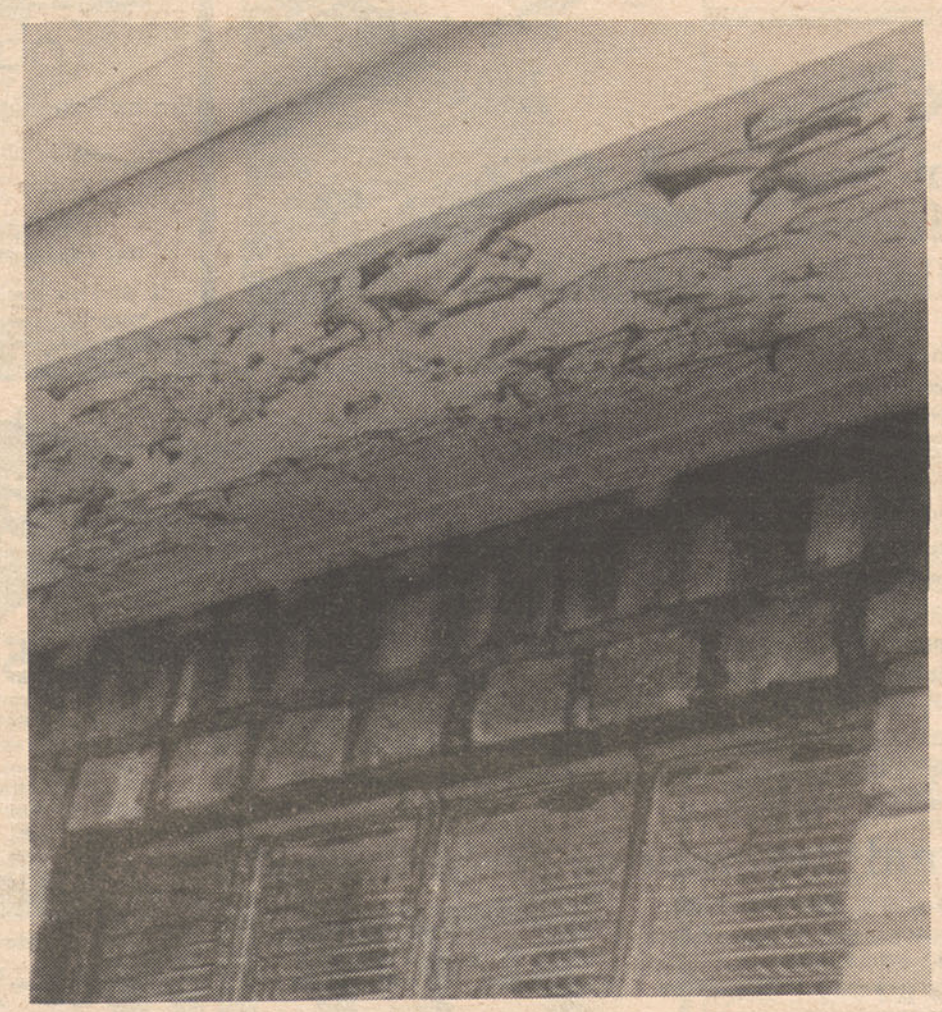

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CHANGES

DeFord's moving day was a family affair.

Moving day for *DeFord's* (formerly *Muehlig's*) last month was a family event. Between 5:30 PM Saturday, February 2, and 9:30 AM the following Monday, the yard goods and clothing store moved from its long-time location at Main and Washington down the street to the old Woolworth's building. Owner-managers Tom and Sue DeFord come from big families, and forty of their extended tribes helped make the weekend move, which was a marathon of pushing racks, carting boxes, arranging merchandise, and doing last-minute painting.

Less dramatic but equally challenging were the months of preparation, which involved much cleaning, scraping, and painting of the fixtures, walls, stairways, and railings in the old Woolworth building, which has extensive office and storage areas off the main sales floor. That work was largely accomplished by the younger DeFords — Barbie (15), Paula (14), Doug (13), Jackie (11), and Tammy (9) — who are pupils at Gabriel Richard and St. Francis schools. (Tom's father Nelson — also an owner — remodeled fixtures, and Sue's father, Louis Newhouse, and sister, Sister Patricia "The Painting Nun," wielded paint rollers.)

But it couldn't have been done without the kids, Tom DeFord proudly declares. After spending evenings and weekends since October working at the new building, they have earned themselves a trip to Disney World when school lets out this June.

How can children be stimulated to such productivity? "You have to know how to nurture their natural abilities," Tom says. The key to motivation for anybody, old or young, is developing a sense of competence and accomplishment, in Tom's opinion, and then appealing to that.

"First of all, we described the work on the store as an exciting adventure," he explains, "so the kids could get a real sense of accomplishment. We said their cooperation was required to get the job done, and there'll be some jobs they don't like. Then you find their specialties and assign specialists to do the work while the others stay home with the baby. [Daughter Kimberley, 1, is not yet a productive member of the DeFord family team.] Barbie and Jackie, for instance, like meticulous things like painting trim. Doug and Tammy are very neat at rolling paint, and Doug discovered some helpful ways to do other things. Of course, you don't tire them out, and when they came down to the store, we provided pop and goodies if they performed properly.

"When they see they can make it happen, they can tackle almost anything."

GOOD DEALS

Free help for gardeners

Before you run out and buy a new book on vegetable gardening to help you plan for spring, check out the Washtenaw County Cooperative Extension Service in the County Service Center, 4133 Washtenaw at Hogback (973-9510). (Hogback is the northern extension of Carpenter Road.) You can buy (usually for 25 cents or less) booklets and pamphlets on gardening, tree planting, and hundreds of other farm and home-related subjects, mostly prepared by Michigan State University's extension service. These publications are concise, a lot cheaper than new books, and in large part specifically aimed at Michigan growing conditions. Most are punched to fit a three-ring binder.

For the average home gardener, Washtenaw Extension's horticulturist Roberta Lawrence recommends especially the following:

HOME VEGETABLE GARDEN. 24 pp., MSU Bulletin E-524. Basic garden planning, general growing and storage instructions, and culture of specific vegetables and herbs. Vegetable planting chart condenses useful information for 47 vegetables, including planting times at East Lansing (Ann Arbor is about the same), weeks from seeding to transplanting, and yield.

HOME VEGETABLE GARDEN DISEASE, INSECT CONTROL. 8 pp. Chart on application of chemical insecticides and fungicides. How to choose and apply chemicals more efficiently and safely if you decide to use them.

HOME VEGETABLE GARDEN VARIETY RECOMMENDATIONS. 4 pp. Varieties suggested for Michigan gardens.

MAKING AND USING COMPOST, STEPS IN FERTILIZING GARDEN SOIL, and *STARTING PLANTS FROM SEED.* 4 pp. each. U.S. Dept. of Agriculture fact sheets.

GROWING FRUITS AND NUTS. 51 pp. Dept. of Agriculture booklet includes some fruits not suitable for Michigan. Of special interest: chapters on apples, pears and quince; grapes; strawberries; and cane and bush berries like raspberries and blackberries.

PLANT A TREE AS AN INVESTMENT FOR YOURSELF. 6 pp. Treeplanting instructions and calendar for Michigan.

FERTILIZING SHADE AND ORNAMENTAL TREES. 6 pp. Helpful technical information from MSU foresters.

THE FAMILY VEGETABLE GARDEN SERIES. MSU series E-824. Short pamphlets, informally written and generously illustrated, with tips on growing and harvesting vegetables. (The harvesting tips are particularly helpful to first-time gardeners who don't know when to pick. Many books ignore this advice.) The first eight pamphlets come in Spanish, too.

1980 GARDENING CALENDAR. $1.75. Copies of this popular aid written specifically for Washtenaw County gardeners are still available at the Cooperative Extension Service and at Hertler's. Each month has short gardening tips (when to plant, prune, thin, and fertilize all sorts of vegetables, shrubs and trees, lawns, and houseplants) printed on the squares of the appropriate days, with more extensive seasonal information for each month up above. Can be used for engagements, too.

For organically-inclined gardeners and for those who garden in Project GROW's 600 community garden plots, the GROW office at 926 Mary has free handouts on garden subjects including companion planting, composting, mulching, transplanting, non-chemical pest control, and food preservation. It also has resource lists for the Ann Arbor area on where to rent tools, buy manure and other organic fertilizers, and find a rototilling service.

Project GROW's office is in the old Mary Street Polling Place, 926 Mary (between Hoover and Packard near Hill). Hours: 8:30 AM to 12:30 PM.

Ken Nicholls, Project GROW director, is especially proud of GROW's new publication, *Grow Your Own: A Handbook for Backyard and Community Gardeners.* ($2 at GROW, Hertler's, and local bookstores and natural food stores). It combines in one volume basic gardening information with a supplement on local weather conditions and seed variety recommendations, *and* with feature articles on interesting subjects including biodynamic gardening (high yields in small spaces through raised beds and double-digging), how to grow the Gallup Poll's ten most popular vegetables, and ways gardening can really save money. (For information on gardening with GROW, See the Calendar.)

GROW's non-profit community gardening program provides over 600 garden plots (average size 25' x 30') at 11 sites, along with gardening assistance and some communal tools, free seeds, water and informational materials.

Obtain information and registration forms at Ann Arbor Public Library, write Project Grow, Box 8645, A^2 48107; call 994-0202; or drop by office at 926 Mary between 8:30 AM and 12:30 PM. Plot fee $17, with 'hardship status' $8.50. Register soon for best choice.

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GOOD DEALS/continued

Reader suggestions include a 50¢ bus ride for 35¢

A 50-cent bus ride costs only 35 cents if you buy a pack of 20 tokens in advance for $7, Matt Rohn and Charlotte Melin point out. They are newly-converted bus riders who have been taking advantage of the Ann Arbor Transportation Authority's discount rate to encourage ridership. Tokens may be purchased at the AATA waiting room on Fourth Avenue between Liberty and William, and also at the main desks of the following businesses: Huron Valley National Bank at Fifth and Washington, Goodyear's on Main Street, Aura Sounde on Liberty and Maynard, The Book Stop in Plymouth Mall, The Book Haus in Arborland, Briarwood's main information booth, the Hai Yuan Trading Company in Maple Village, and EMU's McKenney Union.

"The University now estimates driving expenses at 19 1/2 cents a mile," Rohn writes. "That means that if you drive over two miles to work, it is cheaper to go by bus (via tokens)." He and his wife, Charlotte Melin, live near Packard and Platt; they both work at the U-M, but on different schedules. They realized that if only one person was going in to work, it was cheaper to take a bus. Soon they found the bus so convenient that they now leave the car at home. The half-hour bus ride is faster than driving, then parking at a distant commuter lot and getting to campus by foot or shuttle.

John Stevens wins $5 for reporting that carpet samples at Handicraft Furniture, 337 E. Liberty, make excellent, inexpensive doormats at $.96 each. They're usually 18" x 30", most are neatly bound, and they come in many colors and textures. (We've also seen carpet samples sewn together for a colorful patchwork effect for children's rooms and other informal rooms.) Find them in Handicraft's "Basement Bazaar," where you'll also find good-sized upholstery samples suitable for making pillow cases. 96 cents buys about half a yard of fabrics that retail for $20 a yard and up.

Free blood pressure check-ups

Check your blood pressure free at Great Lakes Federal Savings' downtown office at Liberty and Division. High blood pressure (also called hypertension) is linked to strokes, heart disease, and kidney disease, yet among 46% of the people who have it, it goes untreated or unrecognized. Treatment can dramatically increase one's chances of survival.

It's a simple matter to check your blood pressure with the Vitastat computerized blood pressure teller that will be at Great Lakes Federal's downtown branch at Liberty and Division through early October. If you take five to ten readings over a period of several weeks and average them, you'll know your typical blood pressure, which a physician can then interpret.

Budget birthday

Mrs. R. F. Jacobs writes, "The best birthday dinner for older citizens is at Bill Knapp's — a birthday cake, a happy birthday song, and 1% off your dinner bill for each year of your life. Have your driver's license handy."

The so-called "Old Timers' Birthday Club" actually includes the cake and discount for anyone over 10. Kids ten and under get the cake and song only.

Budget birds (Bugs & fish too!)

Gold and metal jewelry too expensive? Colorful pins of birds, fish, and insects, printed and stamped on metal, are a lot of fun for 35 or 39 cents at Middle Earth, 1209 South University, & The Peaceable Kingdom, 111 West Liberty.

Sure, they're cheap, but their primitive quality is part of their appeal, like those made-in-Japan sandbox toys kids played with in the Fifties, which fetch a pretty penny today.

Free health information by phone

Free health information is available by phone through the Tel-Med Library of Washtenaw County, which now consists of 225 taped messages. Topics cover diseases from the common cold to cancer, as well as other areas such as first aid, nutrition, birth control, dental health, smoking, drug abuse, and heart disease.

A brochure lists all the tapes by number, and that number is used in requesting tapes by phone. To get the brochure, write Community Relations, St. Joseph Mercy Hospital, Box 995, Ann Arbor 48106.

Win $5 — suggest a deal!

What are some good deals you know about? We'll pay $5 for each suggestion we accept. Write to "Good Deals," Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan 48104. Include details on availability, characteristics, and price of the proposed good deal in relation to similar products or services.

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THEN & NOW

The sculpture hall in 1897 contained a mix of marble sculptures, original plaster sculptures, and plaster casts from antique statues. Prominent in the foreground on the black pedestal is Nydia by Randolph Rogers, an Ann Arbor baker's son who became one of the leading American sculptors of the mid-19th century. Nydia has been returned recently to the focal position of the present museum's central court. The standing figure in the coat is Daniel Chester French's original plaster cast of Michigan politician Lewis Cass; it was recently donated to Chesterwood, French's studio in the Berkshires, now a National Park Service site. Behind him is a cast of the Laocoon, tha famous Greek statue of a man and his sons struggling with snakes.

Peter Yates

Nydia in the Museum of Art today.

The University of Michigan's Art Galleries

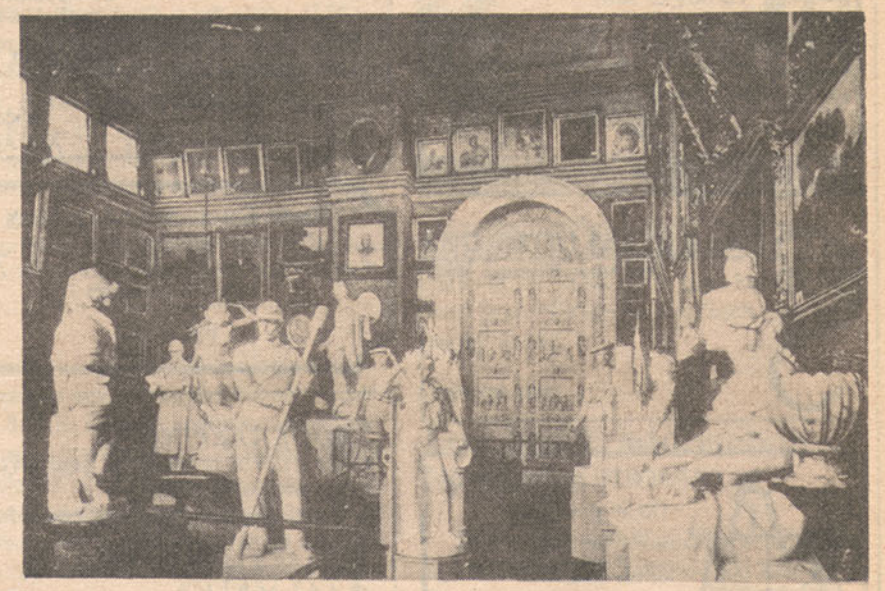
The "then" photos, taken about 1897, are of the U-M art gallery housed in the old University Library, demolished in 1909 for the present Graduate Library. Not until 1946 did the University have an autonomous museum with the money to acquire works selectively. Over the preceeding century, U-M alumni and other patrons had donated many paintings, sculptures, and prints to the University. These were housed in the art gallery.

The crowded conditions these photos illustrate were partly due to lack of space But there were also historical precedents for such cultural clutter, going back to the Renaissance, when a wealthy collector would have his chamber of curiosities, a room filled with all sorts of interesting things from shells and minerals to works of art. In palace galleries, too, paintings usually hung one on top of the other. A painting hung in a dark corner five feet over the viewer's head was often hard to see. But until this century nuances of execution were considered far less important than a painting's story. The main thing back then was for the viewer to get the general idea.

Crowded hanging practices were first reformed by French Impressionist painters, who rebelled against the official Salon and the favoritism it showed in giving academic paintings much better placement than experimental ones. Their reforms resulted in an egalitarian manner of hanging paintings so all could be seen clearly. Later the Museum of Modern Art continued to promote a spare, simple hanging style that placed all paintings on line and gave works "psychic insulation" or breathing room.

Current fashion in museum display is moving away from the austerity seen in the 1940's and 1950's. Paintings are moving closer together and again sometimes hung one above the other.

Thanks to Brett Waller, outgoing director of the U-M Museum of Art, who provided the information for this piece.



The old painting gallery was even more cluttered, with paintings hung four deep. Some of the plaster casts are by Randolph Rogers, including the plaster version (now lost) of the bronze doors for the U.S. Capitol. Others, like the Apollo Belvedere (with outstretched arms) in the rear, are casts of antique masterpieces. Eighty years ago good-quality plaster casts of sculptures and copies of paintings were comfortably accepted in collections of otherwise original art. Today the uniqueness or originality of a piece is valued much more

The Museum of Art's West Gallery on the second floor today.

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Les Entrées

Salsicce Fornate Coi Faggioli Alla Rustica — A hearty plate of **braised garlic sausage, veal sausage,** chorizo baked slowly with country-style beans with onions, shredded escarole, rosemary, thyme, garlic. 6.50

Tournedos de Boeuf Murat — Slices of **beef tenderloin** sautéed in clarified butter, deglazed with white wine, garnished with tarragon butter, artichoke hearts, diced tomatoes, mushrooms, black olives . . . With sauteed potatoes. 10.75

Gigot D'Agneau Roti Au Poivre Vert — Slices of whole **roast leg of lamb** served with sauteed potatoes and green peppercorn sauce made with lamb stock. 8.25

Carre di Maiale Ripieno — **Boneless pork loin** stuffed with garlic sausage, spinach, sautéed onions, black olives . . . Braised in white wine and tomatoes . . . Served with sauteed potatoes with the reduced braising liquid. 7.25

Spezzatini di Pollo Alla Siciliana — Pieces of **boned chicken breast** sautéed in olive oil with eggplant, onion, capers, diced tomatoes, roasted peppers, deglazed with white wine . . . Over rice. 6.75

Melange de Legumes Au Creme de Celeri — **Butter sautéed spinach, dandelion, diced tomatoes, peas, brussel sprouts,** combined with pureed celery, cream, parmesan and mozzerella cheese and shell macaroni. 6.00

Ris de Veau à la Creme Aux Champignons — **Veal sweetbreads** braised gently in white wine, veal stock, pork fat, onion, carrots, parsley . . . Sweetbreads are removed, sautéed lightly in butter, combined in pan with sauteed mushrooms, crème double, and the strained braising liquid . . . Served over fried bread rounds. 7.50

Tripes à la Mode de Caen en Croute — Squares of honeycomb **beef tripe** braised slowly in white wine with carrots and onions, veal knuckles, marrow, leeks . . . The sauce is strained, reduced, recombined with the tripe and baked in a gratin dish covered with a flaky puff pastry. 6.25

Trota di Mare Fritta Colla Salsa Piccante — **Fresh sea trout** lightly floured, sautéed in clarified butter and combined in the pan with a zesty sauce of olive oil, sauteed onion, parsley, crushed anchovies, white wine . . . With rice. 7.00

Calamari Fritti Coi Pomodori — **Squid rings sautéed in olive oil** with crushed garlic, chopped parsley, shredded escarole, diced drained tomatoes and a hint of white wine . . . Served over rice. 6.50

Gratin de Queues de Langouste et Crevettes — **Rock lobster tails and shrimp** lightly sautéed in butter, flamed in brandy and baked in a gratin dish with crème double, parmesan cheese, dijon mustard, and diced tomatoes . . . With rice. 12.00

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9:30 am - 12:30 pm *Core Concepts of Sex Therapy* **(Masters/Johnson)**
Adolescent Sexuality **(Kolodny)**
Geriatric Sexuality **(Masters)**
2:00 pm - 5:00 pm *Vaginismus* **(Biggs)**
Impotence **(Masters)**
Anorgasmia **(Johnson)**

Sunday, April 27

9:30 am - 12:30 pm *Disorders of Ejaculation* **(Masters/Biggs)**
Drugs and Sex **(Kolodny)**
Sexual Aversion **(Johnson)**
2:00 pm - 4:15 pm *Sex and Chronic Illness* **(Kolodny)**
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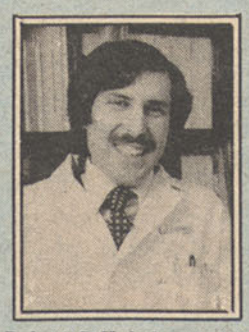

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